

Kenton Plan Seeks Spots Exclusively For Modern Jazz

By JACK EGAN

New York—"Popular music has been broken down into different categories—at least two—and until each is presented differently by the promoters and bookers, real jazz is going to suffer." And, so saying, Stan Kenton put his entire band on notice and announced his intentions of returning to California for a Christmas vacation after which he, personally, will attempt to put into operation a system which, he hopes, will give jazz the righteous spot it deserves.

The move is necessitated by neither failing health nor failing finances.

"It has to be done some day by somebody," says Stan. "Perhaps if we let things go their natural ways, nothing will happen for two or three years. In the meantime, we suffer. So I've decided to make the move myself."

Organize Class Spots

The Kenton plan, in brief, is the organization of a system of class spots where good jazz will be featured by top exponents in this brand of music for the exclusive enjoyment of persons interested in listening to it.

"To put good jazz bands in ballrooms and hotel grills to play for dancing is ridiculous today," explains Kenton. "People who go out to dance don't want to hear jazz. They want soft, slow tempo music."

"We don't, and won't, play that. There are other bands organized for this express purpose, and they do an excellent job of catering to the desires of the dancers."

These bands don't, possibly can't, play real jazz. Kenton doesn't, and won't play the pop stuff that is dished out to swooning dancing couples.

Kenton points out that he will not be the only leader to profit, more through satisfaction than financial remuneration, with the establishment of his "musical dream world."

Can't Follow Through

Many leaders, well-qualified to play and conduct the various forms of better jazz, are prevented from doing so today because of the dancers' demands and the hotel policies of featuring only soft, slow dance music.

"Unfortunately, all are not in the happy financial position in which I find myself," says Stan. "I'd rather knock off for a few months, see about getting things straightened out and, if successful, present jazz as it should be given to the public, or the part of the public that appreciates this form of music."

"Jazz bands don't belong in ballrooms or hotel grills; not as long as they cater primarily to dancers. We get our fans gathered around the bandstand, hollering for their favorite numbers in our library. But beyond this huddle of Kenton-wise patrons are a few hundred other folks who came there to dance."

"As a result it's impossible for us even to attempt to satisfy more than half the crowd. The fans up front are mad when we play for the dancers. The dancers are griped when we play the style for which we've been fortunate enough to gain some fame."

No More Ballrooms'

"I'll not play any more ballrooms," Stan emphasized, "nor will I play any more college dances or proms."

Following his vacation at home with his family, Stan will take off on a solo trip around the key cities of the country, explaining his plan, outlining the operation and attempting to sell same to the operators of big hotels and chains.

His main objectives will be those favoring popular name bands as regular policy, on a par with the Pennsylvania

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And It Did

New York—Larry Clinton, then an arranger for the Casa Loma band, recalls that in those days, some 15 years ago, Pee Wee Hunt used to take quite a riding from his fellow sidemen because of his style of playing.

His inevitable answer to such ribs, repeated time and again, was, "You guys think you're so hot, but don't worry, my style's coming back."

Pee Wee, it seems, just couldn't tell a lie.

Car Crash Fatal To Hasselgard

Decatur, Ill.—Ake Hasselgard, 26, better known as Stan Hasselgard and as the clarinet-playing protege of Benny Goodman, was killed late last month in a car crash at Hammond, Ill., near Decatur.

Hasselgard was reported on his way to Mexico to renew his immigration papers. Traveling in the accident car was Mrs. Billy Eckstine and chauffeur, Bob Redcross.

Representatives of Eckstine reported that Mrs. Eckstine was on her way to the midwest to join her husband, appearing in Chicago. She suffered a broken arm, cuts, and bruises and was taken to a hospital in Decatur. Redcross suffered minor injuries.

Hasselgard first met and played with Goodman at a rehearsal for a Gene Norman concert on the west coast. He most recently played with BG in the latter's combo which appeared this fall in upper New York state.

He was a member of Local 47 in Los Angeles. He had signed a contract with Capitol records, and one of the first of his combo's records just has been released.

He was born in Bollnas, Sweden, on October 4, 1922.

Ork Of 7 Leaders New Hudkins' Idea

Hollywood—Ace Hudkins, the man who built the band that Artie Shaw was supposed to front, has come up with a new one. He's going to build a band with seven (count them) leaders. Here's how it works, as he explained it:

The book will be made up of about seven different styles and when, say, a trombone man fronts the group, it will play everything sounding like Glenn Miller or Tommy Dorsey.

When a trumpet man leads, the band will play like Harry James, and so on. It may sound silly, but there's a reason for it. So many great radio and studio men are restricted from jobbing due to the "quota law," Hudkins says. This way they will be listed as leaders which is okay according to the rules, he said.

Sketch To Leave For Capitol Theater Run

Chicago—Sketch Henderson will leave the *Salute to Gershwin* show in the College inn of the Sherman hotel tomorrow (16) to fulfill a previous date at the Capitol theater in New York.

During the Capitol engagement, starting December 23 for three weeks plus options, the Jack Fina band will substitute for Henderson. Sketch returns to the Sherman in January.

Laine Signed For Supper Club' Stint

San Francisco—Frankie Laine has been signed for six weeks on the Chesterfield Supper Club starting December 21.

Laine will have to stick to the coast during the Chesterfield contract but will work one-niters and concerts in the California area during that time. There's a possibility he'll make a swing through Stockton, Sacramento, San Jose, and Oakland in concerts in January.

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52nd Street Gasping Last Gasps As Deuces Move Music To Clique

JD Band Shows Wide Appeal



Rochester, N. Y.—The Dixie nucleus of the Jimmy Dorsey band, shown above, includes Charlie Teagarden, trumpet; Artie Lyons, tenor; Dorsey, clarinet, and Herd Winfield Jr., trombone. Others in the band-within-a-band, in the best Bob Cats and Clambake Seven tradition, are pianist Al Waslawn and bassist Bill Lolatte. Smaller photo shows JD vocalist Helen Lee, last pictured in the *Beat* wearing a very demure sweater. This photo, well . . . !

Stan-Woody, 2 Frankies Scrambles Highlight Poll

Chicago—Nearly 10 days remained in which ballots would be accepted in the 1948 band poll as this issue of *Down Beat* went to press. Although the poll will be closed before this copy goes on sale, it was possible to tabulate only those ballots on hand, representing probably 25 to 30 per cent of the final total. Final results will not be announced, of course, until the December 29 issue.

As the contestants began to romp down the homestretch, Stan Kenton and Woody Herman continued their scramble for top place in the favorite band race, 499—412. Dizzy Gillespie was third with 265; Duke Ellington fourth, 214, and Lionel Hampton, third place winner last year, had jumped into fifth place with 112.

Ventura Leads Combos

At this point in the poll, Charlie Ventura was maintaining his lead over King Cole, 387—305, as favorite combo, with Joe Mooney next in line with 140 votes. The Pied Pipers, perennial winners, were way out in front in the vocal combo division.

There was a merry whirl in the male vocalist (not with band) competition, with Frank Sinatra only one vote ahead of Frankie Laine, 290—289, and Billy Eckstine crowding them with 271 tally.

Sarah Vaughan, last year's winner as single girl vocalist, held a lead of more than 200 at this time, 384 against the second place 161 tie between Doris Day and Peggy Lee.

Another upset indicated in this section of the ballot was the hot race for favorite soloist, with both Dizzy Gillespie and Charlie Ventura ahead of Benny Goodman, who has held the spot for years. Totals to date were Dizzy, 116; Charlie, 112, and BG, 104.

Leading All-Stars

In the all-star band competition, instrumentalists in the lead at press time were:

Charlie Shavers, Howard McGhee, Ziggy Elman, trumpets; Bill Harris, Kai Winding, Lawrence Brown, trombones; Johnny Hodges, Charlie Parker, Willie Smith, alto sax; Flip Phillips, Bob Cooper, Vido Musso, tenor sax; Serge Chal-

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New York—As far as jazz is concerned, 52nd Street is gasping for breath. With the switch of the Three Deuces' musical operations from 72 W. 52nd, only Jimmy Ryan's remains to champion the cause that made the famous block a national institution.

The old Deuces' policy has been changed to the popular mode of the Street—display of the semiundressed feminine body. Most other spots, which once featured the great names of jazz, paved the way for this formula.

Remain Unsullied

Leon & Eddie's, with its floor shows built for the cloak and suiter; the 21 club, for the elite, and Reilly's bar, for the "shot and a beer" customers, remain as they were ten or more years ago.

The Onyx, which now features Zorita and her snake dance, continues with the Sol Yaged trio, but the python, not the Dixielanders, is the draw.

Mousie Powell, a fairly big name in commercial band circles, also moved into the block with his small knock-about novelty combo, but he too supports the strippers.

Jimmy Ryan's remains the only spot on the long block operating an exclusive jazz policy. Max Kaminsky moved in with a trio a fortnight ago, replacing Sidney Bechet.

Maxie with Trio

With Maxie and his cohorts, Art Trappier on drums, and Dick Carey at the piano, alternating with blues shouting Chippie Hill, the spot continues to draw fair nightly audiences of champions of this style music.

Much more successful are the Sunday afternoon jam sessions, featuring the more prominent free-lance Dixielanders about town and country.

Jimmy To Arrange Inaugural Show

Washington—Chances of President Truman being serenaded and saluted by the largest combined musical forces in political history look quite bright.

James C. Petrillo, who offered the President such an array of instrumentalists for his inauguration ceremony and celebration, has been chosen to put together a gigantic inaugural eve entertainment show.

The appointment was made by Melvin D. Hildreth, general chairman of the inaugural committee. The show will be held in the National Guard armory the night of January 19.

Rey Disbands

New York—Alvino Rey left for his home in Encino, Calif., following the completion of his Meadowbrook engagement here with plans to vacation through the Christmas holidays. Following that, he'll probably reorganize and again tour.

Stan, Shelly On The Cover

Readers who digested the June 2 issue of *Down Beat* will grasp the significance of the current cover immediately. An editorial in that copy stated that Shelly Manne quit the Stan Kenton band because working for Kenton was "like chopping wood." Shelly recently returned to the Kenton fold, so Stan arranged for him actually to chop some wood as training for the job. In his spare time he plays drums.

Blazing Brass Sparks James' Band

Reviewed at the Palladium, Hollywood.
 Trumpets—Nick Buono, Eugene Komar, Ralph Osborn, Pinky Savitt.
 Trombones—Ziggy Elmer, Charlie Preble, Dave Robbins, Juan Tizoli.
 Reeds—Corky Corcoran, Bob Poland, Sam Sachelle, Willie Smith, Bob Walters.
 Rhythm—Bud Combine, drums; Bruce MacDonald, piano; Edward Mihelich, bass, and Tiny Timbrell, guitar.
 Vocals—Marion Morgan, Vinni De Campo.
 Harry James, trumpet, leader.

By EDDIE RONAN

Hollywood—Harry James' pre-Thanksgiving opening at the Palladium here was everything but a turkey. The Horn and his crew had finished 10 grueling weeks on the road, yet came swinging into the Sunset boulevard dancery with a freshness and verve that whipped the packed house out of the lethargy so prevalent at recent openings. The band, sparked by a blazing brass section, had even the stoic tradesmen pounding their mitts with enthusiasm.

Section by section, the band measured up to the closest mark of perfection ever touched by a James group. Harry himself blew with taste and feeling so often lacking on his recordings where, with almost clocklike regularity, he leans to a circus-type bleating.

Trumpets Fluent, Crisp

The trumpets, with Pinky Savitt playing lead, were fluent and crisp. The trombones carried a punch that held magnificently on up tempo numbers. Here the lead book is split between regular Ziggy Elmer and newcomer Dave Robbins.

This is Robbins' first job with a jazz band, having previously played with the Hollywood Bowl symphony before joining James for the tour. He brings a lot of technique to the already fine brass.

The sax section is gutty and exciting. It features a rock that swings like the last of the great swing bands—if that's clear. Solos are split mostly between the uniformly excellent Willie Smith on alto and Corky Corcoran, who has mellowed a good deal with age, or tenor.

Bob Poland gets in for a few meaty baritone takes and most of the clarinet work is by Bob Walters, a newcomer to the band, formerly with Claude Thornhill and Tommy Dorsey.

Rhythm Soggy

If there is any section that isn't right on par, it is the rhythm. The night caught, a slight sogginess could be detected. There was no slowing or dragging of tempos, but a heaviness seemed to take some of the bounce out of the scores.

The trouble, insignificant as it was, lay mostly with drummer Bud Combine and bassist Edward Mihelich.

Incongruous as it may be today, James has a band for dancing as well as showing. The arrangements especially are noteworthy. Neal Hefti, who has been adding much—more than 25 scores to date—to the book, is working in a modified bop vein with more emphasis on the pleasing than the progressive.

Some of his originals, such as *Proclamation, There They Go*, and *Except February Which Has 28*, are outstanding. James has been spotting them, particularly the latter, on most of his broadcasts.

The vocals of both Marion Morgan and Vinni De Campo are good. He seems to enjoy both ballads and novelties. She shows a great technique and a solid beat but lacks somewhat a powerful personality—probably could call a certain sexiness in her presentation.

Nearly Perfect

Generally, the musicianship is near

perfect, which may stem from the fact that James conducts virtually all of the rehearsals. He knows what he wants and gets it.

With his keen ear, he often detects an error in a score before the arranger. And it's this kind of interest that builds *esprit de corps* in a band. The James band has it.

Benson Bash A Window-Buster

Chicago—Al Benson, who does a Thursday night disc jockey stint on WGES, managed not only to draw a sellout crowd for his first Civic Opera House concert here but also to turn away several hundred eager bop fans.

The crowd, which broke windows and did similarly enthusiastic acts in its frenzy, went wild over a honking contest between tenors Gene Ammons and Tom Archia, though the evening's musical prizes easily went to drummer Max Roach, trumpeter Fats Navarro, and saxist Allen Eager.

Interspersed with music from an anonymous 16-piece band, the program featured part of Charlie Ventura's band—including trombonist Benny Green, drummer Ed Shaughnessy, bassist Kenny O'Brien, and Ventura himself—the Roach, Eager, Navarro, Miles Davis group, and singers Billie Holiday, Dolores Bell, and Jackie Paris.

Kilty, Karen, And No Problem



New York—Singer Jack Kilty and daughter Karen duet while Kilty warms up for his daily radio show on NBC (except WNBT), 1:45 p.m. EST. Kilty also sings on the Jane Pickens show on Sundays and has his own television stanza on WNBT on Fridays. Since this photo was taken, Kilty has grown a mustache, which has caused tempest-in-teacup agitation among his video audience.

—pat

Other than Ventura's unit, which had to make the show before it was due at the Blue Note nitery, everyone showed up for at least two very adequate appearances.

Then the audience was advised that, if it were still game, it could get into a southside dance held immediately after the show and starring most of the evening's performers, by presenting its Civic stubs.

N.H. AFL Adopts 'Live' Music Policy

Manchester, N. H.—A resolution urging the state liquor commission to relax its regulations to permit "live" music in clubs and other night spots in New Hampshire, "in order that musicians may be encouraged in their profession," was adopted unanimously at the annual convention of the New Hampshire State Federation of Labor here.

All Relieved

Every entertainer in town and surrounding territory is relieved that the row has been settled, for it had necessitated cancellation of practically all contracts between shows and musicians.

Lee Williams goes in to the Pla-Mor for two weeks beginning December 24.

Beginning the holiday week and up through the first of the year, Francis M. Spencer is bringing in for one-niters Lester Young, Ink Spots, Dinah Washington, Lionel Hampton, and Louis Jordan.

The Jimmy Keith band, featuring Eddie Dillard and Evelyn Twine, are lifesavers for Gordon's College inn.

Stubb's is paying big money for two singles, Jeanie Leitt alternating with Weela Gallez, playing to packed houses nightly.

Ends Name Policy

Sparry's Meadow Acres in Topeka has folded on name band policy because of solid bookings of private parties up until the first of the year.

Tooties Mayfair club is still paying top dough for everything from bop to ballad. Jon and Sondra Steele of *My Happiness* success are slated to come in today (15).

—Joe Zammar

'New Sound' Clinton Band A Hit

Reviewed at Avalon ballroom, New York City.

Reeds—Sebastian Giaco, alto sax; Jerry Winner, clarinet.
 Trumpet—Larry Farand.
 Trombones—Ice Laconi, Mert Goodspeed, and Bill Anderson.
 Rhythm—Nat Pierce, piano; Joe McDonald, drums; Frank Vaccaro, bass, and Steve Hester, guitar.
 Vocals—Patti Dugan.
 Larry Clinton, leader, trumpet, trombone, vibes, and arrangements.

New York—It would appear that, after a year of experimentation, Larry Clinton finally has found what he began searching for last December. And it also would appear that the music business has found a new sound. Larry, with his uncanny setup of minimum personnel and maximum sound, introduced his revised lineup at a one-week stand at the midtown Avalon ballroom.

So well did the group register with the customers that a deal was on tap to bring him back immediately for a two-week return engagement. If scattered one-niters could be canceled, Clinton was going to take the offer.

Due to Schillinger

The improved sound in the Clinton band, for the most part, is due to Clinton's raid on the Schillinger House, Boston music school for advanced musicians. Now seven of the ten men in the lineup are former students of this place.

Being experienced professional musi-

cians, well-schooled in playing and writing better dance music, they've proven the answer to whatever praying Clinton might have been doing.

While the physical setup remains as it was a year ago, the performance easily tops that of the various Clinton bands that have seen service since the flier began his postwar musical activities.

The Dipsy Doodler's instrumentation is one of the most unusual to come along in considerable time, slightly reminiscent of, though not identical to, the original Dorsey brothers' band. Incidentally, Larry was one of the arrangers for that crew.

Must Be Accomplished

Clinton's men have to be accomplished musicians if he is to achieve his musical purpose. The volume obtained by the group is on a par with bands a third again as large (Kenton excepted), a fact that never ceases to amaze new patrons.

However, those loud blasts and attempts at making "big band" effects are quite infrequent. For the most part, the band concentrates on tonal effects that its leader has created especially for this grouping. In that respect Clinton is smart, for the creation of a new band sound is definitely needed if new top names are to arise.

True, Clinton was a top-notcher once before but with a completely different ensemble.

The solo artists are worthy of note, particularly Jerry Winner, a young clarinet player who last saw service with Raymond Scott during the latter's Hotel Edison engagement. Winner's execution of his ideas definitely labels him as big time material.

Pianist Nat Pierce makes good use of his occasional cracks at the spotlight, leaning a bit to the bop side.

Larry Solos on Vibes

Clinton himself does considerable solo

work, notably on vibes. He confines most of his trombone and trumpet playing to section work, here helping considerably in building up that big band sound.

—jeg

Burkhart To Play 'Atom' Dance, Show

Chicago—Jay Burkhart's band will play a dance, program, and show sponsored by the atomic energy division of the University of Chicago Friday (17), to be held in a hall at 6710 S. May street.

Burkhart's band, nixed out of a date at Milwaukee's Showboat, has been limited to gigs recently.

Present personnel is Gail Brockman, Hobart Dotson, Bob Skarda, Hotsy Katz, trumpets; Cy Touff, Ralph Melzer, Clay Harvey, Jerry Barkus, trombones; Bob Anderson, Jack Galo, altos; Joe Daly, Ted Friedman, tenors; Steve Novicki, baritone; Don Lundahl, bass; Gene Friedman, piano; Jimmy Gourley, guitar, and Red Lionberg, drums.

Bob Dunne, currently disc jockeying in Milwaukee, will be the singer.

Hoffman Trio Finds Santa Slow



Hollywood—Why that resentful attitude, boys? Don't like the way Santa and singer Yvonne Gonsalves fill Christmas stockings? Trio, currently at the Nut club in Richmond, Calif., is composed of, left to right, Len Barnett, Lionel Hulsey, and George Hoffman.

Clinton himself does considerable solo



"Never mind, George. It isn't that important."

Leighton Noble Caters To Soft Style Lovers

Reviewed at Hotel Biltmore, New York City.
Sax—Bey Adams, Dick Primrose, Jim Adair, Dick Jones, tenors.
Trumpets—Paul Maged, Stan Rutherford, and Bill Hanley.
Trombones—Mac McGraw, Al Mina, Joe Singer.
Rhythm—Don Beamsley, piano; Bill Houston, bass, and Jack Sebring, drums.
Leighton Noble, leader, vocals, and piano.

New York—Leighton Noble broke his jump from the west coast into Chicago with a four-week engagement at the Bowman room of the Biltmore hotel. Friday (17) he opens at the Edgewater Beach hotel in Chicago. The band is semisociety style, pleasant, entertaining, and ideal for the older type of clientele that haunts the Bowman room and such spots.

By the same token, it does well for those collegians who want their music soft and strictly made to order for the not-too-fast-not-too-slow fox trots they seem to prefer at the proms.

Noble himself supplies the only musical highlight when he takes to the keyboard for some solo runs up and down the scales.

A special spotlight adds to the effectiveness of this piece of business, which is good showmanship and could have been given to the customers in larger doses.

Noble, a good-looking guy who knows how to push a pleasant personality beyond the edge of the bandstand, handles most of the vocal solos, Maged coming in occasionally with a novelty.

The leader, Maged, and violinist Mc-

Graw also form a vocal trio which does not resemble the Lombardo threesome. It doesn't even quiver.

—jeg



Lee Collins

Successful Coast Run Of Mooney Quartet Seen

Hollywood—Joe Mooney, the versatile little accordionist who broke in his now-famous quartet at Sandy's Hollywood grill in Paterson, N. J., soon will bring his talents to Hollywood. Making his first west coast appearance, Mooney opened December 7 at the Summerset House in Riverside, some 50 miles from Filmville. Mooney was discovered in the out-of-the-way New Jersey spot by *Down Beat* staffer Mike Levin in the summer of 1946.

Constant raves in the *Beat*, followed by other trade writers, disc jockeys, and tradesmen, brought Joe's talents to light. Called Best Rehearsed

Levin called Mooney's crew the "best rehearsed and most perfectly disciplined group" he ever had heard. He added that the quartet contained "an innate sense of showmanship, humor, and timing that not only makes this group superb musically but a commercial bet" as well.

Mooney's first break came a few weeks later when he opened at the

House of Dixon on 52nd street in New York. Next came a Decca recording contract and a tour of the east and midwest that set the crew up as one of the greatest in the country.

Now, they make their first trip to the coast, and operators are checking in from all areas to get a listen to the fantastic little group.

Good Run Seen

Those who have heard Mooney in the east predict a successful coast run and couple picture commitments before the boys get away.

With Mooney will be clarinetist Andy Fitzgerald, guitarist Jack Hotop, and bassist Vinny Burke. Burke replaced Gate Frega, an original member of the group who left to join the priesthood.

Anthony Gets New Vocalists, Orkmen

Youngstown, Ohio—Pat Baldwin and the Skyliners, Cincinnati vocal quartet, have replaced Frances Foster with the Ray Anthony band.

In other recent personnel changes, Dick Farrell returned to replace Johnny Vincent on drums, and Al Simms is back on bass, as is Eddie Ryan on piano. Tom Oblak replaced Don Church on lead trombone, and Eddie Butterfield took over for Ken Trimble.

Bill Usselton and Cliff Byrd replaced Lou Sadar and Eric Christianson on tenor saxes.

Lester Young Combo Makes Roost Debut

New York—Lester Young made his downtown debut with his combo, alternating with Ella Fitzgerald and the Ray Brown trio for a fortnight at the Royal

Ike, Manager Swing Victor Contract

Hollywood—"Well, we're on our way at last!" This elated statement was made by lanky band leader Ike Carpenter and his rotund manager, Hal Gordon, when they told *Down Beat* of their new three-year pact with RCA-Victor records. "We've been battling for this for more than two years now, and it finally came through. The best of it is that we swung the whole thing by ourselves—no outside help."

Culmination of the unusual deal came last month when Carpenter and Gordon huddled with Victor's Walt Heebner, vice president in charge of recording and chief of the west coast office.

The pact calls for exclusive services for three years, with some 12 sides to be cut and released the first 12 months. During the third year, Gordon said, Carpenter will be getting top royalties along with Victor's upperclassmen.

It's a wonderful break for us, he added, but it's been a rough struggle. Especially without the aid of an agency.

Gordon whiplashed the deal by also signing zany disc jockey Jim Hawthorne to a similar Victor binding. The Hawthorne contract calls for fewer sides as a starter, but these also will bring work to Carpenter, who will back the Hogan twang, with strings added.

Gordon has a live radio show package in the works with ABC which will star Hawthorne and Carpenter, but at press time nothing was set.

—ron

Hooray For Hollywood



"Try to look a little more beat-up. You were a singer—remember those one-nite stands?"

Palmer House Junks 12-Week Show Policy

Chicago—The Palmer House has discarded its 12-week show policy in the Empire room for something shorter and more flexible. Bill opening December 9 included Barclay Allen's band with Larry Adler and Paul Draper.

Show starting January 5 will have singer Evelyn Knight, comedians McCarthy and Farrell, and dancers Landre and Verna.

Diz Yule Concert

New York—Dizzy Gillespie will follow his fortnight at the Strand theater with a Christmas night concert at Carnegie hall. Promoters of the affair are listed as disc jocks Symphony Sid and Leonard Feather, plus Royal Roost producer Monte Kay.

N. Clark Jazz Will Lose Its 'King' When Lee Goes

Chicago—for all intents and purposes, N. Clark street won't be changed much. The strip joints, gin and beer mills, pool halls, walk-up hotels, and all-night steam baths still will be odoriferously and raucously jammed together, separated only by an occasional church mission. But for those who like their jazz as *au naturel* as they are likely to find these days, the absence of Lee Collins from the Victory club will be a major disappointment.

Collins, well-known to history of jazz students, came up the river with Louis Armstrong and all the rest. It is of him that Armstrong recently said, "He's the only man who plays anything near like me."

East Coast Probable

Lee isn't sure exactly where he's going to go, but the east coast seems pretty definite at present. And he'll leave at the end of this month.

He's planning on taking his present pianist, Frank (Sweets) Williams, and drummer, Carl Williams, plus a couple of other men along.

If a satisfactory coin arrangement can be worked out, Collins would consider joining Kid Ory's band in San Francisco. But this definitely isn't in the works now, and he already has turned down a couple of offers to hook up with the trombonist.

Just how long Collins has been at the Victory depends on what bartender or Collins follower you talk to. Some estimates hit as high as six years. Lee himself says about three.

And playing the Victory is no nickel-plated cinch. Collins and Co. start work anywhere between 7:30 and 8 p.m. They work through until 4 a.m. They get half an hour off for lunch at midnight. They work seven nights a week.

There is no such thing as a "set" at

the Victory. The lunch break is about the only rest.

In addition to an expected number of bums, the place is a hangout, part-time at least, for many of Lee's music acquaintances, from Miff Mole and Armstrong to younger men, attending or just out of Chicago or Northwestern universities.

Being practically adjacent to the Gold Coast, it is a spot often sought out by slummers. Chicago art students show up occasionally with crayon and sketch pad.

At times it's impossible to get near or past the bandstand because of crowds. Strictly in keeping with the atmosphere, the stand sports a battle and cigarette-scared upright piano with the front out and the sounding board visible.

A garish spotlight—the management's touch supreme—casts alternating red, blue, yellow, and bilious green shadings over the three musicians and anyone leaning over the railing to hear the piano better through the babbles.

Play Steadily

Through all this, Lee and his two men play steadily. Each is able to play with one hand and shake hands with a friend as he passes the stand. Each must listen and play as customers climb up on the stand and ask for tunes in the middle of a number. Collins can listen while playing, break off in the middle of a chorus, answer a question, and come back in immediately on the right note.

During the past months, he has had other men playing with him whom readers of *Index to Jazz* volumes might recall—such as the pianist Little Brother Montgomery and Freddie Flynn, who drummed and recorded with the Harlem Hamfats.

Collins' isn't the only group on the street playing jazz. Other combo styles range from poor to fair bop, to blues, boogie, and when drummer Bill Page and some other past and present University of Chicago students played nights off at the Peek-a-Boo, next to the Victory, some pretty fair New Orleans and Dixie.

Recorded with Morton

But none has the semilegendary quality of Collins who recorded with Jelly Roll Morton, Luis Russell, Jimmie O'Bryant, Richard M. Jones, and backed blues singers Lil Johnson and Victoria Spivey on old Okeh, Victor, Bluebird, and Autograph labels.

Most recently, he cut two or three sides for Century with Montgomery, using the band that played most of the summer at the Victory, including Oliver Alcon, clarinet, alto, and Jerome Smith, drums.

This won't be the first time Collins has taken a leave. He recently played trumpet with Ory on a concert tour. But this time, it appears he'll be away for a considerably longer time.

—doc

Blondes Bloom In Harris Harem



Hollywood—Listeners to the Sunday evening Phil Harris—Alice Faye show hear the dulcet voices of little Alice Jr., 6, and Phyllis, 4, (interpreted by actors, of course) and may not know that the children really exist. But they do, and here ride herd on a convenient saddle, rather than papa and mama.

Stan To Seek More 'Roosts'

(Jumped from Page One)

in New York, the Sherman in Chicago, the Palace in San Francisco, etc.

Under the Kenton system, there would be no dancing whatever, the floor being used for extra tables. There would be a music charge and, of course, regular prices for any food or liquor consumed.

But the room would cater to jazz addicts who are interested in listening to the latest developments in this form of popular music, not only by Kenton but also by other exponents such as, say, Herman, Gillespie, Ellington, etc.

The success of the Royal Roost in NYC indicates that there is great interest in such presentations, but Stan believes they should be presented on a larger scale and in such spots as the younger set and collegians have become accustomed to patronizing.

Kenton already has discussed his ideas with prominent tradesmen and has received much encouragement. Even many of his own sidemen, when told about the plan by way of explanation of their

notices, gave Stan their enthusiastic support.

It is on the basis of his talks with the trade and the spirit of his musicians that he was prompted to take the matter into his own hands and see it through.

If the hotel men interviewed by Kenton turn thumbs down on something Stan feels some eventually must adopt anyway, he may underwrite the venture himself and open his own spot with his own band as the attraction, to be followed by others, possibly those mentioned a few paragraphs back.

Must Find Right Place

Of course, he'd have to find the ideal spot and, at present writing, this would be in a hotel grill currently favored by the younger element.

In addition to selling the hotel biggies on the proper presentation of jazz, he'll also have to put the same idea across with the booking offices.

If Stan's proposals are to take successful form, jazz bands will have to be sold in an entirely different manner and to a different clientele than the pop name dance bands.

Stan would not desert the concert halls. He wants to tour the concert stages for four months of the year, in season, then, for the remainder, play the hotel spots, perhaps four weeks each in New York, Chicago, and Los Angeles.

Galli Sisters Do Solo In Baltimore

Baltimore—The Galli Sisters, formerly featured with Art Mooney's orchestra, are making their night club debut as a solo attraction in their current run at the Chanticleer in Baltimore.

Since leaving Mooney, the girls have been heard "on their own" on King records.

les, one or two each in such cities as Washington, Boston, San Francisco, St. Louis, Minneapolis, Milwaukee, etc.

Kenton definitely plans to reorganize his band as soon as he attends to the business at hand.

Eyes Legit Theater

Future Kenton plans also include a possible musical presentation in a Broadway legitimate theater, but more on that at a later date.

For the immediate future Kenton has his hands full. The present band situation is not ideal. Stan aims to remedy that setup.

While everybody has been moaning about the present situation but doing nothing about it, Kenton is setting out, single handed, to tackle what appears to be one of the biggest, and most critical problems to confront modern jazz.

'Supper Club' Is Chilled By Coast Frost Warnings

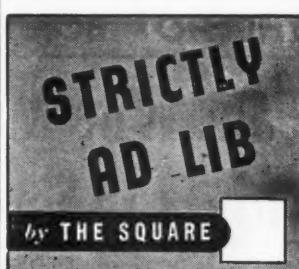
Hollywood—Refusal by NBC's local outlet, KFI, to switch its nightly frost warnings—a public service broadcast for California's expansive agricultural industry—has caused Chesterfield to cancel its *Supper Club* broadcasts here.

A huddle among network, station, and sponsor representatives failed late last month to clear up the problem. KFI refused to switch the weather forecast which had been taking up the first five minutes of *Supper Club* time, contending that for 15 years it had been giving the data at the specified time and that the public service was too great to relinquish.

The net offered to transcribe the show for later airing, but Chesterfield refused the plan. The giggle program may be moved to another local outlet as a workable alternative.

Confined With TB

New York—Vic Jaraway, Henry Jerome tenor man, is confined to NYC vet hospital with incipient tuberculosis.



Eddie Safranski received a crushed left hand and some cracked ribs in an auto accident on Long Island, and was replaced in the Stan Kenton band by Oscar Pettiford for the last few dates before it broke up. . . . Artie Shaw's main musical concern these days is studying guitar. He's gone bugs over playing the classics on the box. . . . Candy Tuxton met Mel Torme in St. Louis to discuss altar plans.

William Morris execs deny the report that they will abandon their band department. It will continue to function on a more limited scale, though still servicing its clients. Cress Courtney probably will head it. . . . Connie Haines, now vacationing in Florida, will open a 10-week engagement at the Copacabana in New York on March 24. . . . Hal McIntyre has switched to GAC.

June is slated to be a big month in the Charlie Ventura combo. The stork is due to visit the Don Palmers (band manager). And vocalist Jackie Cain has set that month for her wedding to pianist Roy Kral. . . . Lester Young almost lost his eyesight from a cigarette burn. Apparently hadn't heard Peggy Lee's *Don't Smoke in Bed*. . . . Hotel Pennsylvania in Gotham will be known as the Hotel Statler after January 1.

Mary Maloy, vocalist, and bubbly Dick Fonda, trumpet man, left the Bob Leighton band in Texas and headed for home in New York to await the stork in May. . . . Charlie Agnew collected a bit made on Truman last summer with Jimmy Loss, then with MCA. . . . Jack Collins, one of two entertainers in the country doubling on vibes and piano simultaneously (the other is Vin Riddie of Chicago), also has a solo-vox and quadruples on vocals at the Alberts restaurant in Syracuse. Says with a bass drum for his left foot he can become a one-man band.

Wife of Irving Goodman, trumpet playing brother of BG, presented him with a son in Hollywood. . . . Frank Sinatra and his long-time publicist, George Evans, have called the whole thing off—amicably, they say. . . . F. C. (Cork) O'Keefe is now personal manager for Janette Davis, with Harry Sosol doing a publicity campaign on her.

Cab Calloway takes his small unit into the Click in Philadelphia Monday (20). . . . Joan Barton, the songbird-model, signed a management pact with Mike Vallon. . . . Jack Philbin, formerly with GAC and ex-husband of Marion Hutton, has opened his own office in Manhattan. . . . Irv Kupcinet, Chicago columnist, writing about Tallulah Bankhead's interest in "sixty-ish" Sidney Bechet, calls him a "celebrated jazz pianist." Sidney is 51, son, and was playing a soprano sax the last time we caught him at Jazz Ltd.

Brooklyn College Forms Jazz Club

New York—A group of students at St. John's university in Brooklyn have formed a jazz club for the purpose of furthering the interest in that kind of music at the school. Members do not have to be musicians, though the president and founder, Mat Caffrey and vice-president Paul Jason, are instrumentalists.

The club meets every Monday afternoon. Features of the meetings are playing and discussion of records, both bop and Dixieland.

Caffrey reports that most interest of the members seems to be in Chicago and Dixieland styles, and that the Edmund Hall band is one of the favorites. The Rev. Daniel McGuillcuddy, CM, is faculty adviser.



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THE HOT BOX**Fans Who Misinterpreted Now Are Forgetting Bunk**

By GEORGE HOEFER

Chicago—Fame in any field of endeavor can be like a shooting star. Willie (Bunk) Johnson always will be famous in jazz history, but because of the legend around his musical prowess as a youth, his life has been turned topsy-turvy in his old age. Bunk had retired from the musical scene many years ago and was living in comparative quiet with his family in New Iberia, La., until the publication of *Jazzmen* in 1939. The recognition allotted him in the book sent quite a few well-meaning entrepreneurs to visit him in the rice fields.

The outcome was a new set of teeth, a trumpet, recording dates, and finally a sky-rocketing to fame but little fortune.

The New Orleans pioneer played before concert audiences in San Francisco, New York City, and Chicago. His story was told in almost every big name magazine as well as through innumerable writeups in jazz publications.



George just wanted to play for persons enjoying themselves while dancing. Some of his mentors went so far as to say his way of playing was the key to saving the world.

There were a few seasons of concerts, none of which proved to be financially successful or a musical sensation. Bunk was at his best and happiest while playing for dancing at the Stuyvesant casino in New York.

Long, Successful

This was probably the longest and most successful musically of all his New Orleans Revival meetings. His last chore was recording 12 sides for Bob Stendahl in New York a year ago. These sides have not been released as yet.

Since last Christmas Bunk has gone back into obscurity and has been forgotten completely by the entrepreneurs as well as by the general jazz public.

Word reached Chicago several weeks ago that Bunk had suffered a stroke while sitting at his typewriter. Many may not know that Johnson is a prodigious letter writer, and his epistles rival Louis Armstrong's in expression of personality.

Mrs. Maude Johnson, Bunk's wife, wrote to their close friend and favorite piano player, Don Ewell, about the incident and reported that her husband "needed glasses three years ago." Bunk will be 69 on December 27.

Send a Card

Last month the *Hot Box* mentioned Bunk's illness and asked anybody who wished to help to write Bunk at 638 Franklin street, New Iberia, La. We would like to repeat the plea and ask any of his fans to drop him a note or at least a holiday greeting card.

VALUATION CATALOGUE: Vol. 3 of the *Hollywood Record Guide* now is available. Will Roy Hearne, compiler, advises he has based values on actual average prices being paid for premium records.

JAZZ CLUBS: The Mouldy Figg Record society, alias The Record Collectors' guild, is having monthly meetings at Hill's Deluxe grill in Concord, N. C. Sponsors are Ed Nickel and Ralph Earnhardt.

Leon D. Vogel of 11 Laurel Hill road, Greenbelt, Md., is forming a jazz club in the Washington, D. C., area. Plans to arrange for permanent quarters similar to the Hot Club of France at 14 Rue Chaptal in Paris.

COLLECTOR'S CATALOGUE: Dick Rheezen, Woerweg 196, de Bill, Holland. Desires photographs of American jazzmen. Wants pictures of Louis Armstrong, Kid Ory, Sidney Bechet, Fats Waller, Bunk Johnson, and Teddy Wilson. Good opportunity for a collector to get some of the jazz released on Dutch records.

Patrick A. Baker, 39 Arran Quay, Dublin, Eire. Wants to set up a barter system whereby he could furnish British jazz records or Irish ballads for Stan Kenton, Elliot Lawrence, and King Cole discs.

Brai Thomas, 41, Speranza street, Plumstead, London, England. Desires to trade English wax for small band sides on the independent American labels.



Bunk Johnson

New JD Band Pleases All

Rochester, N. Y.—A fine sounding Jimmy Dorsey band, with no apparent rough spots, played a one-nighter here and pleased all the fans, especially those of the old JD ork.

Even though the group played a lot of the old-style vocal numbers *a la* the Bob Eberly—Helen O'Connell combination, with Larry Nobel and Helen Lee now handling the lyrics, the band did get off a little bop now and then.

Charlie Teagarden and Ray Bauduc in the brass and rhythm sections gave a spark to ensembles, and solos of both were outstanding.

Another top man in the rhythm section is Al Waslohn, who joined the band only six weeks ago and is doing some excellent arranging in addition to piano playing.

Dorsey features a Dixieland band-

Billie Set For Two Weeks At Billy Berg's

Philadelphia—Billie Holiday, who closed a week's engagement at Ciro's here recently, was to have two weeks at Billy Berg's in Hollywood around Christmas time, sandwiched between a west coast tour and a European jaunt.

The overseas trip reportedly will include appearances in England, France, and Belgium and will start about January 1. The singer will take her trio, pianist Bobby Tucker, bassist John Levy, and new drummer Phil Haver, with her.

within-a-band down front even though two of the group's original members, guitarist Nappy Lamare and trombonist Brad Gowans, have left. Bauduc and Teagarden pace the Dixieland group including Dorsey, clarinet; Art Lyons, Herd Winfield Jr., trombone; Waslohn, piano, and Bill Lolatite, bass.

—Jack Sheperd

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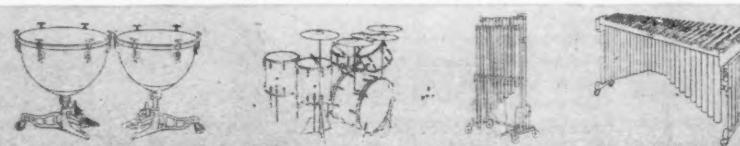
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Bird A Floperoo; Hawk Still Tops

Reviewed at the Shrine auditorium, Los Angeles.
 Trumpet—Howard McGhee.
 Saxes—Sonny Criss, Flip Phillips, Coleman Hawkins, Charlie Parker.
 Trombone—Tommy Turk.
 Rhythm—Al Haig, piano; Tommy Potter, bass, and J. C. Heard, drums.
 Vocal—Kenny (Pancho) Hagood.

Los Angeles—Norman Granz brought his seventh national tour of *Jazz at the Philharmonic* to the Shrine auditorium here late last month and gave the partially filled house an ear-scanning of bop-styled jazz from good to bad.

Complete disappointment of the evening was the performance—or non-performance—of Charlie Parker, who came on late in the session to a screaming, stomping ovation and then blew virtually nothing but clinkers and meaningless, disconnected passages that sounded as though they tumbled from a dream—almost completely alien to the architectural structure of the compositions attempted.

It was hardly the talents of the Charlie Parker of Dizzy Gillespie, Earl Hines, or Jay McShann days.

In contrast, Coleman Hawkins was

brilliant. His taste in presentation and timing were that of a master. Hawk wrung everything possible from both his horn and the audience. He had to beg off after two encores.

In like manner, Flip Phillips showed that background and musical experience the bell far more often than wild, unschooled ideas. It's certainly the veterans who come through when the notes are down. Hawk was outstanding on *Stuffy*; Phillips showed best on *Flying Home*.

The opening set had Al Haig, Tommy Potter, and J. C. Heard backing the solos of Phillips, trombonist Tommy Turk, altoist Sonny Criss, and trumpeter Howard McGhee.

Their efforts on *Lover Come Back to Me*, *Perdido*, and *I Can't Get Started* were profuse and cleanly woven against a boisterous but tasty rhythm back-

Benson Jazz Show Satisfies Sudsville

Milwaukee—Chicago disc jockey Al Benson brought his satisfactory and informal jazz concert to Milwaukee for a showing November 22.

Included in the program were Billie Holiday, Jackie Paris, Tom Archia, Gene Ammons, Max Roach, Miles Davis, and Fats Navarro. Billie enchanted the audience with her plaintive *I Cover the Waterfront*, *God Bless the Child*, and tranquil *Easy Living*.

Local jazz nitery, the Showboat, which expects to book the Paris trio soon, played host to the artists after the concert. WEXT jock Frank Pollock was emcee, and the performers, in addition to Mel Torme, then playing the Showboat, gave a wonderful show.

—Shirley Klarner

ground.

Criss' altoing got wild at times, but never seemed to get out of control. Turk blew a raucous style of solo trombone that occasionally appeared to have a tailgate bent. Haig, Potter, and Heard showcased well on their few solo chances.

Vocals in the show were taken by Kenny (Pancho) Hagood, former Dizzy Gillespie chanter. His *I'll Remember*

TELEVISION NEWS

Louis Unit Shows Why 'Live' Music Is Sought

New York—Television producers have been showing increased interest in live music and musicians in eastern shows, the improvement in presentation of same in the last four months being remarkable. WPIX, the *Daily News* station, has been the outstanding champion of jazz on TV with its weekly presentation of the Eddie Condon program, recently switched from Tuesday to Monday nights.

Highlight of this series was the presentation of Louis Armstrong and some of his group as guests.

Satchmo brought Jack Teagarden, Sid Catlett, and Arvel Shaw with him from the Apollo theater, with Dick Carey

April and *Gone With the Wind* were overworked efforts with sloppy Sarah Vaughan-type endings. He registered best with *Oopapada*.

This concert was far from the best Granz has been known to present.

substituting for Earl Hines on piano and Peanuts Hucko replacing Barney Bigard, who turned thumbs down on the stint because of the financial arrangements involved.

Satchmo, Gate Late

Armstrong and Teagarden had the production staff in a dither when they failed to make an appearance until one minute before air time. As they entered, Condon was running around like a mad man, changing the routines of the first few numbers and the script so they could carry on without the headliners.

It proved unnecessary, of course, but was good practice for the regulars, who very well might be faced with such an emergency sometime, a much more awkward situation than the same mess on a regular radio broadcast.

Louis and his group also were used on the Ed Sullivan *Talk of the Town* program during the same week. Sullivan has been using talent from the band world quite consistently on his highly rated show.

Another musical attraction to become a regular TV attraction is the Korn Kobblers' band. The novelty band has been the mainstay of the CBS network series *Kobbs Korner* each Wednesday night.

Wood Production

Barry Wood, who has his own musical show on this network, produces the *Korner*. The show registers well, just as was expected for programs featuring such novelty bands.

Bob Smith, with a NBC-TV network series each Thursday, did a good job of presenting Dizzy Gillespie and a small group from the latter's band, to introduce bop on TV.

We the People already had scooped Smith on this idea, having used Woody Herman many weeks before. However, Smith did give his audience a preview peek at a lad who is definitely video fodder, Prof. Gillespie.

Arthur Godfrey expanded the activities of his *Talent Scouts* program, sending out units on the road, and including television broadcasts of the Monday network series from NYC.

Still Seeks Stars

With Archie Bleyer carrying on as orchestra conductor and writer of special arrangements for the contestants, the jovial jester continues his search for stars, many of them singers and instrumentalists, to follow in the footsteps of such predecessors as Vic Damone; Gloria Benson, who now is with Phil Spitalny; baritone Wilton Clary, now in the musical *Oklahoma!*, and former J. Dorsey vocalist, Bill Lawrence, who became a regular fixture on the Godfrey shows.

Stan Shaw, the WPIX pix-jockey, has started another series over Dumont's WABD, with the Alan Logan trio. Sandy Block, ex-TD, Clinton, and Wald baseist, is with the group.

The Johnny Desmond show, *Face the Music*, despite the improvement shown by both Desmond and the technical staff during the run of the cross-the-board series, is due for a shakeup. Lack of a sponsor seems to indicate a lack of interest by the CBS biggies.

Johnny shouldn't be lost to television. He's definitely carved his niche in the new field. The Tony Mottola instrumental trio has done a better than average job also.

Harpist Adele Girard has been signed by NBC-TV to hold a featured spot on its new half-hour musical Sunday nights.

Sannella Returns

Andy Sannella, who spent the summer in suburban Westchester with his own trio, has snagged by TV and now appears as the featured musical attraction on the Warren Hull *Ladies Day* program over CBS every Friday afternoon.

Ward Byron, who gained early radio fame as writer and producer of the old *Fitch Bandwagon* shows, has joined the ABC-TV program department in an executive capacity. More recently Byron was producer of the *Supper Club* radio programs.

—jeg

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HOLLYWOOD TELE-SCOPE**Granz Nixes JATP TV As Box Office Detriment**

By HAL HOLLY

Hollywood—Norman Granz, originator and promoter of *Jazz at the Philharmonic* concerts, nixed all offers from local stations to telecast his recent Shrine auditorium presentation here, and unlike Stan Kenton, who took the same stand on his Hollywood Bowl concert but changed his mind at the last minute, Granz did not reverse himself after the box office issue was settled.

In this case it may have been just as well, for one of Norman's star performers would have provided quite a spectacle for video viewers.

Says Pay No Issue

Furthermore, Granz insisted that television out as far as his concerts are concerned, despite the fact that concerts of this type are excellent subjects for television broadcasts.

"It's not a matter of extra pay for the boys," said Granz, "as the union scale for television work is almost nothing on top of what I pay them anyway (note: the union probably would not demand extra pay for a video stint of this kind), but I think televising my concerts would be definitely harmful to their drawing power as long as persons can walk into a neighborhood bar and catch the concert for the price of a couple of drinks."

Television boosters no doubt can think up a number of answers to Granz. We'll be glad to hear from them.

Sold on Video Value

A local nitery operator who is sold thoroughly on the publicity value of television despite the fact that, according to Granz' slant, he is footing the bill for entertainment that goes directly to many of his competitors is the Red Feather's Paul Shipton, who was the first to set up a regular series of remote telecasts via an L. A. station.

Opening of the Red Feather's current attractions, a seven-piece dance combo (the Aristocrats) headed by Jack Williams and a number of acts emceed by Dick Lane, was marked by a 2½-hour telecast from the nitery over KTLA.

A large part of the show was devoted to table interviews with name attractions located among the guests. Due to minimum rates for video work set by AGVA (which sees a menace in television), four songs by Red Feather singers and the services of Lane on the teleshow cost the Feather \$150.

Coast Teletopics

ABC has developed a new method of transcribing video shows, reportedly much cheaper than Kinescope and other

Stretching

Hollywood—It's been a long time since *Lonesome Gal in Town* might have meant anything personal to singer Kay Starr, who has hit a new high in popularity. Here tip-toeing Kay and spatted Columbia studio music chief Morris Stoloff work on Kay's part in the movie *Make Believe Ballroom*.



(Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1038 W. 65th street, Los Angeles, 44.)

Hollywood—This department has been receiving a flock of inquiries for further information ever since a story, out of Toronto, Canada, appeared in the October 6 issue in which Gene Krupa stated that his pianist-arranger George Williams was adapting "several classical works for a series of educational movie shorts slated to go into production this fall, probably at Columbia."

Local Columbia contacts stated they had heard nothing of such plans, and a checkup at other movie lots failed to uncover anyone who had any knowledge of the deal.

Proves Nothing

However, this doesn't prove anything—not in Hollywood—and this writer knows Gene too well personally to think

that he is the kind of guy who would plant such a yarn as a publicity gag.

The amount of interest aroused by that story certainly indicates that there would be a real market for such a series, so we'll keep our ears open for more dope on that one.

Sound Track Siftings

That was Georgie Smith's recording that was matched with Errol Flynn's simulated guitar strumming in *San Antonio*. Georgie's versatility is shown by the fact that he also recorded much of the Flamenco guitar music heard in *The Loves of Carmen* (Down Beat, November 3). . . . That was the Philharmonica trio (the Petello Brothers) heard with Joe Venuti's violin and Tony Romano's guitar doing *Two O'Clock Boogie* in *Two Guys from Texas*. . . . Note to Ward Erwin, Davenport, Iowa: Please describe sequence in future letters requesting information; however, if it's a Warner Brothers' picture, you generally can bet your last buck that a clarinet solo of that type was sound-tracked by Archie Rosate.

Capitol's Ernie Felice was signed by Paramount to coach Bing Crosby on manipulation of the melodeon and to do the recording (on his accordion) for sequences in the forthcoming Crosby-Fitzgerald starrer, *Top o' the Mornin'*. Ernie did the same chore for Bob Hope in that concertina bit in *The Paleface*.

He achieves the musical effects by setting the stops on his instrument in an unorthodox fashion.

A correspondent reports that it was Lucy Ann Polk, not Jeri Sullivan, who supplied the vocal tracks for Virginia Mayo in *A Song Is Born*. A reliable studio source tells us that Lucy Ann and a number of other singers recorded for the picture but that Jeri's voice was selected for the final release. Confusing business, eh?

Dotted Notes

Marcia Van Dyke, former San Francisco symphony violinist who has been tagged by MGM as a star of the future, will make her debut as a film actress in *Good Old Summertime* (Judy Garland, Van Johnson). She'll play the role of a violinist. . . . Benny Goodman and his new band set for a featured spot in a vaude-style movie consisting of sketches and acts planned by independent producer Paul Gordon. Other music names reported signed by Gordon are Dinah Shore and Larry Adler.

The Ben Pollack (same spelling) recently signed by Paramount for a role in *Easy Does It* is not our Ben Pollack.

Down Beat covers the music news from coast to coast and is read around the world.

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ON THE SUNSET VINE

New Discery Combines Good Music, Good Biz

By EDDIE RONAN

Hollywood—Some very ear-catching material and business-wise action has been emanating of late from a small, newly formed record company here on the coast. Recently, Albert Marx, formerly with Musicraft, opened the doors of his new plattery, Discovery

Three In Fight For L. A. Execs Spot

Hollywood—Final campaign strategy will be set in motion this week when the three opposing tickets for the top executive berths of Local 47 here wind up their pitches for election which will be decided December 20.

Nominated last October were J. K. (Spike) Wallace, president of the current administration, and two opposing party chiefs — Ray Menhennick and

Charles Green.

Menhennick, who bases his platform on "full protective protection of our union administration against any form of discrimination, by either the employer or any member of the association," long has been a foe of the present administration.

Green was a member of the board of directors before his nomination but resigned to campaign against the incumbents.

Wallace has held the office since 1940. Election to the presidency is for a two-year period.

records. With the aid of young Dick Bock among others, he has issued his fourth release to date.

The first was a 12-inch, two-sided affair titled *Trombone Concerto*, featuring the arranging and conducting talents of Phil Moore and the artistry of trombonist Murray McEachern — plus about 14 other top musicians, not to mention some 26 strings.

The concerto is an enlargement by Moore of a theme by Nat Shilkret.

But, where the

music came from is of little importance when one considers what they did with it. The fresh ideas and masterful craftsmanship embedded in this wax makes it must for any thinking collector.

The second two issues came out on ten-inch discs. They were *125th Street Prophet* and *Cornucopia*, and *Fugue for Barroom Piano* underpinned by *Misty Moon Blues*.

On all of them can be found the handy work of Moore backed by such artists as Calvin Jackson, Artie Shapiro, Lee Young, Marshall Royal, Al Hendrickson, Harry Schuchman, Harry Klee,

Snookie Young, Bennie Benson, and a gang of strings. All are top-drawer material.

LATEST DUE

The latest release, due out this month, is *Phantasy for Voice and Orchestra*, which no doubt will be as interesting and revolutionary as the others.

The business-wise progressive note of the new firm is the recent announcement that Discovery soon will be issuing long playing discs in an effort to keep abreast the newer developments in the industry.

* * *

Billy Eckstine will follow Woody Herman into the Hollywood Empire room, January 4, with Charlie Ventura coming in two weeks later to fill out the bill. Duke Ellington opens February 1.

The spot airs six shots weekly. Ellington will precede his Empire stint with two concerts for Gene Norman—one at the Shrine (28) and the other at the Pasadena Civic (31). Norman has Dizzy Gillespie set for the Shrine, January 12.

Benny Ray is suing Exclusive records and Advance music to determine his rights to *Elevator Boogie*. . . . Frank Sinatra is singing five tunes instead of four on the *Hit Parade* since the show now lists 10 top tunes instead of seven.

BUYS CASTLE RECORDS

David Miller has bought out Castle records from George Howe. . . . The

Modernaires are battling over rights to their name, claiming a midwest disc company is usurping. . . . Wini Beatty currently is at the New Californian on W. Santa Monica boulevard. . . . MGM soon will issue a batch of Harry James discs with Dick Haymes on vocals. They were cut in the late 30's.

Bob Grabeau is the new warbler recently signed by Capitol. . . . Flack Betty Parker says that Charlene is back with the Bachelors, who currently are at the Wilton hotel, Long Beach. . . . Tootie Camarata is in town. . . . Kay Starr, they say, will spend the Christmas holidays on the Choctaw and Cherokee Indian reservation. Her latest Capitol disc, *So Tired*, was cut vocally over a background made in England.

Lesly Grey is at the Dragon grill in Corpus Christi. . . . Jo and Jules Fox have been getting some rave reviews and writeups for Red Ingle and the review and ice show at Zucca's Opera House, formerly the Meadowbrook. . . . They still are talking about the shot that was fired through the window of King Cole's fashionable Hancock Park home.

Virginia Maxey is due back soon from the Bingo club, Las Vegas. . . . Beryl Davis has splintered with her manager, Willard Alexander.

TONI TO OPEN

Toni Harper opens Christmas week at the Million Dollar theater. . . . Club Moderne, Long Beach, folded owing to Cab Calloway and King Cole. . . . Wes Griffin has joined KGFJ as pianist. . . . Mrs. Mildred Pollard, wife of Otis Pollard, former King Cole valet, may get a chunk of *Nature Boy* as a split of community property. Eden Ahbez gave Pollard one-sixth for getting the tune to Nat. Johnny Green will be musical director for the next Oscar awards show. . . . Marianne Dunne quit the Ted Weems band. . . . Disc jockey Bill Anson no longer is airing from the Red Feather. . . . Johnny White is due back this week from the Cal-Neva club in Reno.

The Jubilaires vocal group have tracked some sides for Standard. . . . Abe Burrows goes into the El Rancho Vegas, January 19. . . . Bullets Durgom and singer Dick Haymes have settled their long-disputed artist-management suit, with Bullets coming out on the happy end. . . . Jo Stafford's Capitol disc of *Prisoner of Love*, an answer to her *Tim-tay-shun*, is out. . . . Ziggy Elman is now a regular on Jo's ABC airer.

McGhee To Open With Own Combo In NYC

San Francisco — Howard McGhee, trumpeter with Norman Granz' *Jazz at the Philharmonic*, disclosed here that, at the conclusion of the JATP tour, he would open with his own band at the Apollo bar on 125th street in New York.

McGhee's opening was set for today (15). Deal was set by MCA and, following his 125th street date, Howard is booked for a week each in Pittsburgh, Syracuse, and Buffalo.

Milt Jackson headlines the talent McGhee has assembled for the band. Rest of the men are: Percy Heath, bass; Specs Wright, drums; Jimmy Heath, alto and baritone, and Vern Biddle, piano.

Martha Davis Opens At Barbizon Room

San Francisco — Martha Davis opened December 10 at Chinky Naditz' Barbizon Beige room for two weeks. Spot opened up November 9 with Johnny Savage's orch and the Thin Men, featuring Juan Panalle, and Dottie Webster.

The Thin Men, a Southern California combo, has Tom Purtis, bass; Dick Williams, guitar, and Panalle, piano. Savage came on from the east and worked Lake Tahoe this past summer.

Naditz also has the Red Caps signed for a January date and now is working on appearances for Eddie South, Pearl Bailey, and Kay Starr.

Brumitt Signs New Frankie Schenk Band

Lima, Ohio — The Dave Brumitt agency has signed the newly enlarged Frankie Schenk band. Personnel consists of Schenk, piano; Sonny Morgan, tenor sax, vocals; Don Moffett, Hugh Chamberlain, alto saxes; Jimmie Mathas, trumpet; Tom Montgomery, drums; Eddie Rainbow, bass, and Helen Draeger, vocals.

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CHORDS AND DISCORDS

An Easy Ten

North Hollywood, Calif.

To the Editors:

I'll bet Danny Baxter (*Chords and Discords*, November 17) that \$10 and his favorite recording of *Danny Boy* that when the combined votes of the top three bands in this year's *Down Beat* poll's favorite band category are counted, the old "has been" Woody Herman is one of those top three bands. Okay, youngster?

Don Runcie

Like's Arnt's Advice

San Francisco

To the Editors:

Keep up the good work in printing Dave Arnt's column for the drummer. I surely think all we drummers need a little advice now and then on how to take good care of our drums.

Chuck Aguirre

Dig Palace's Knight

Berkeley, Calif.

To the Editors:

As you know, San Francisco sees and hears many top bands.

I think I have found another. It is Norval Knight's orchestra, and it is playing at the Palace hotel in San Francisco. The vocalist is Gil Vester, who used to sing with Del Courtney.

As for me, I certainly would like to know more about this band, and who is better qualified to tell me than *Down Beat*?

Lucille Fellinger

Deauville Stands Out

Baltimore, Md.

To the Editors:

One of the finest singers to appear on his own is Ronnie Deauville, formerly with Beneke, Glen Gray, and Ray Anthony. His singing stands out far above Damone, Torme, and even Sinatra. For proof: his recordings of *Gloria* and *I Only Have Eyes for You*. So let's have some information on Ronnie Deauville.

Norm Kaminski

Noel A-Coming

Columbus, Ohio

To the Editors:

Let's face it—for such a great magazine, you certainly are slipping for not giving Dick Noel any credit in your issues. As far as that is concerned, we

RAGTIME MARCHES ON

NEW NUMBERS

BAIN—A son to Mr. and Mrs. Dick Bain, November 15 in Lynwood, Calif. Dad is harmonica player at Leon & Eddie's; mom is former Thelma Blair of the Blair Sisters.

BOTHIE—A son to Mr. and Mrs. Russ Bothie, November 19 in Chicago. Dad is leader-drummer at Lions-Milford ballroom.

DI PARDO—A son, James Michael, to Mr. and Mrs. Tony Di Pardo, recently in St. Louis. Dad is band leader.

GOLDSTEIN—A son, Robert Joseph (7 lbs., 14 oz.), to Mr. and Mrs. Sid Goldstein, November 16 in Hollywood. Dad is coast head of George Simon publicity.

GODMAN—A son to Mr. and Mrs. Irving Godman, October 16 in Hollywood. Dad is trumpet player.

HUIT—A daughter to Mr. and Mrs. Floyd Huit, November 1 in Lynwood, Calif. Mom is the former June Blair of the Blair Sisters.

LITTMAN—A son to Mr. and Mrs. I. J. Littman, November 3 in Pittsburgh. Mom is former singer with the Sophisticated Ladies radio trio.

STEWARTSON—A daughter, Theresa (7 lbs., 14 oz.), to Mr. and Mrs. Jerry Stewartson, November 13 in North Hollywood. Dad is managerial assistant to Fred Martin.

WALL—A daughter to Mr. and Mrs. Sam Wall, November 23 in New York. Dad is music press agent; mom is former Barbara O'Brien of the *Our Gang* comedies.

TIED NOTES

DeCRISTAFANO-MCNAMARA—Lee DeCristafano, singer, and Natalie McNamara November 13 in Stamford, Conn.

HOLMAN-HANSEN—Willis Holman, tenor saxist with Ike Carpenter, and Joecie Hansen, November 18 in Santa Monica, Calif.

HOLST-GOTTSCHALK—George J. Holst and Helen Ruth Gottschalk, singer (known as Helen Shaw) with Johnny Zelle's band, November 13 in Bridgeport, Conn.

OCMAN-LOTSKO—Edward Ochman and Jean Marie Lotsko, singer known as Jean Marie, October 31 in Bridgeport, Conn.

FINAL BAR

BURDICK—Almon J. Burdick, 78, clarinetist and leader, November 14 in Rutland, Vt.

FULLER—George Fuller, 47, promoter of the Spencer-Fuller jazz concerts in Boston, November 7 in that city.

GORELL—Charles R. Gorrell, 61, pianist, October 29 in Toledo, Ohio.

HASSELGARD—Ake (Stan) Hasselgard, 26, clarinetist, recently with Benny Goodman's band, November 23 in an auto accident near Desatur, Ill.

MAYER—Ray Mayer, 47, former pianist and onetime collaborator with song writer Willard Robison, November 18 in Salt Lake City.

SHORE—Adam A. Shore, 79, bass viol player and president of the Ohio United Showmen's association, recently in Canton, Ohio.

TIMMONS—Edwin Sands Timmons, 79, arranger and composer, November 8 in New York, Ill.

WEINGERT—George W. Weingert Sr., 77, violinist, November 3 in New Orleans.

WILLIAMS—Day Williams, 75, musician and teacher, November 9 in Evanston, Ill.

LOST HARMONY

BARTLEY—Charlene Bartley, singer with Al Donahue's orchestra, and Raymond Bartley, October 22 in Los Angeles.

SCHOOLER—Mary Lou Schooler and Harry A. Schooler, promoter recently associated with the Mardi Gras ballroom, October 28 in Hollywood.

very seldom see anything about THE ORCHESTRA, Ray Anthony's.

The whole Anthony ork is terrific, and the backing for vocalist Noel is gone! So how about a picture of Dick, which is enough reason in itself for a whole book about him, even if he couldn't sing a note. But, man, he can!

(name omitted on request)

Let's Talk About The Band Poll!

There is no time like the present to discuss various angles of *Down Beat*'s annual band poll, since we are right in the middle of tabulating what promises to be a record vote and since letters are being received almost daily inquiring about this or that factor.

One question frequently asked is whether a band will get extra credit as favorite choice if the same name is written in both the first and second choice spaces. No. This violates the rule of voting more than once for the same musician or band and such listing means merely a single vote for the band.

Others want to know how many tallies are allowed a band for first or second rating. First choice is tabulated as one full vote for the band, while second choice is counted as a half vote. Both figures are added for the band's total rating.

Many readers still complain because leaders are not permitted to contest for the chairs in the various sections of the mythical all-star band. *Down Beat* continues to feel that leaders are leaders and sidemen are sidemen—that it would be unfair to expect sidemen to compete with leaders who have the advantage of their names being more familiar to voters than those of the sidemen.

Moreover, it often has been demonstrated at benefits and in occasional "all-star" record sessions that tossing several name leader instrumentalists together in a group usually does not result in very good musical output. Their style and conception differs too strongly to achieve any blend or balance.

Is it permissible for contestants to solicit votes?

Certainly, *Down Beat* expects candidates to campaign for votes, although we adhere to a strict policy of *not* selling extra copies to participants in the poll to provide extra ballots. Copies must be obtained from stands or regular dealers.

Down Beat frankly admits that one of the reasons it conducts the poll annually is to stimulate sales, not only from the extra copies sold to obtain ballot blanks, but also from the extra readership which interest in the poll itself creates.

How do we detect and block attempts to "stuff" the ballot box?

After handling and tabulating the approximately 10,000 ballots each year for 14 years, it is simple to recognize the usually quite obvious efforts of some candidates and/or their representatives to take unfair advantage.

Groups of envelopes similarly addressed and bearing identical time and place postmarks always call for careful inspection of the signatures and handwriting. If they patently are names copied from a telephone book, the entire block of ballots is tossed out.

If merely a reasonable doubt exists, a special mailing is made to the list, with business reply cards enclosed, to check the validity of the votes.

"Pattern" voting is the tipoff in other instances. Groups of ballots arriving in the same mail with too much similarity in selections (one group this year all written in red ink to attract special attention) are given the same close screening and, if necessary, direct checking before being tabulated.

We repeat, there is no rule against the purchase of extra ballots by candidates and their solicitation of votes from friends and fans as long as such campaigning is done honestly and fairly.

And *Down Beat* intends to keep it honest and fair. If there is a genuine and authentic signature and address at the bottom of the ballot, the vote is a valid one.

There may be some minor loopholes and other slight imperfections in our method of conducting the annual poll. But then the electoral college system by which we select our Presidents isn't exactly perfect, either.

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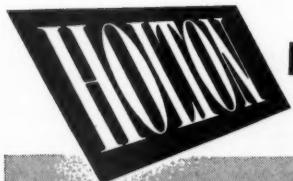
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Page Got Early Hints In 1937 Pease Columns

By Sharon A. Pease

Chicago—It is gratifying to know that our examples, analyses, and suggestions have been helpful to many successful contemporary pianists. When this column began in 1937, Page Cavanaugh was a high school student trying to improve his dance styling and ability to improvise.

Now, as the leader of the successful trio bearing his name, he says, "I certainly looked forward to those early piano columns. In fact I cut my musical eye teeth on those examples and still play many of the selections from memory. Bob Zurke's example was especially influential."

Born in Kansas

Cavanaugh, now 26, was born on a farm near Cherokee, Kan. He attended the elementary grades at country school and displayed exceptional ability at playing the piano by ear. Probably much of his talent was inherited from his father, who was an accomplished pianist of the ragtime era.

Page began his formal musical training when 10 and during the next seven years acquired a fine classical background through study with teachers in Cherokee and faculty members at Kansas State Teachers college in nearby Pittsburg. He won the sectional high

school piano competition for four consecutive years and the last year went on to win the interstate competition and a scholarship to KST.

"Throughout all that period, I maintained a keen interest in dance music," he recalls. "My father encouraged that interest and taught me to play *Maple Leaf Rag*, *Dill Pickles*, *Johnson Rag*, and many other ragtime perennials. In fact, he bought me a grand piano as a reward for learning *Kitten on the Keys*. Then came those early *Down Beat* columns which were certainly invaluable to us fellows in the sticks."

Page used his KST scholarship for only a few months, then moved to Hollywood. There, during the next two years, he jobbed with many groups and just had landed with Bobby Sherwood shortly before entering the signal corps in 1942. While in service, he worked with guitarist Al Viola and bassist Lloyd Pratt.

Form Trio

Together they formed the Page Cavanaugh trio, which remained intact after their discharge from service in 1945. (Allen Burns since has replaced Pratt on bass.) As the result of some recordings made for Encore, the unit came to the attention of George (Bullets) Duran, who took over as their personal manager.

In addition to working the better supper clubs and theaters from coast to coast, the unit, which now records for Victor, has made innumerable radio appearances, including six months on the Frank Sinatra show. They also have performed in two motion picture shorts and three features, including *Romance on the High Seas* and *A Song Is Born*.

In radio, theater, and motion picture work, the boys feature precision arrangements. However, on location jobs



Page Cavanaugh

their playing is more in the spirit of a jam session under which circumstances, from ragtime to ultramodernism, the unit is at its best.

The accompanying example of Page's piano styling is based on Al Viola's and Bobby Troup's composition *Gee, But It's Good To Be*. The Cavanaugh trio's recording of this number just has been released by Victor (20-3016). The spontaneous piano improvisation was created especially for this column and illustrates modern harmonic trends based on a planned deceptive tonality (key relationship). The original sheet music is available for comparative analysis.

Although it is difficult to describe the

emotional effects of atonal writing, there are several well-defined characteristics that are inherent in all good works in this form.

For example, the total rhythmic pattern is perfectly balanced but not necessarily held within the narrow limits of popular songs and folk music—i.e. there is no attempt made to expound, by constant reiteration, a single rhythmic (or melodic) germ.

Rather, there is a progressive natural development which results in the desired unity. Page achieves an almost perfect rhythmic balance and continuity, by employing the rhythm of the principal motif, from the original composition, in the first measure of section B and from this point on there is a constant development that places the greatest amount of motion at the proper climactic point of each section (measures five and six of B and C).

The sophisticated melodic content gives one the feeling that at times two distinctly separate ideas are being developed together. Their interrelationship produces frequent and unusually colorful harmonic extensions, and the logical voicings and resolutions result not in irritating clashes but in pleasing dissonant values.

Double Idea Means

Section A illustrates the means Cavanaugh uses to obtain harmonic extensions, color, and unfoldment of the double idea effect. The basic harmony of the first measure is tonic (D) and supertonic (E minor). Still through melodic value, the second count becomes a tonic sixth chord (to the ear, this is a first inversion of B minor seventh—a secondary seventh on the sixth degree).

The fourth count produces a harmonic change to a leading tone seventh chord (C sharp, E, G, B). Further examples of this technique can be found throughout the entire illustration.

As often has been stated, the cold analysis of technical formulas is necessary to understand what others have done. However, if the reader aspires to approach the artistic proficiency of Cavanaugh, he will work toward the primary factor which is the ability to hear aural combinations.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studio, suite 715, Lyon & Healy building, Chicago, 4, Ill.)

Two Scrambles Appear In Poll

(Jumped from Page 1)

off, Harry Carney, Leo Parker, baritone sax; Buddy De Franco, Jimmy Hamilton, Barney Bigard, clarinet; Mel Powell, Carl Fischer, Dodo Marmarosa, piano; Shelly Manne, Don Lamond, Max Roach, drums; Eddie Safranski, Chubby Jackson, Oscar Pettiford, bass; Billy Bauer, Laurindo Almeida, Barney Kessel, guitar.

Following are the incomplete returns to press date on the poll:

Favorite Band

Stan Kenton	499
Woody Herman	412
Dizzy Gillespie	265
Duke Ellington	214
Lionel Hampton	112
Lawrence Welk	75
Tommy Dorsey	73
Count Basie	62
Hal McIntyre	54
Ray Anthony	20
Vaughn Monroe	19
Charlie Spivak	17
Buddy Rich	15
Benny Goodman	12
Don Hudson	12
Guy Lombardo	12
Sam Donahue	11
Bobby Byrne	10
Louis Prima	10

(None under 10 votes listed.)

Combo—Instrumental

Charlie Ventura	387
King Cole	305
Joe Moore	140
Page Cavanaugh	71
Johnny Raymond	42
Herbie Fields	34
Louis Armstrong	31
Tadd Dameron	27
Les Paul	27
Benny Goodman	25
Illinois Jacquet	21
Eddie Stoen	18
Louis Jordan	17
Alvy West	17
Art Van Damme	16
Ernie Felice	15

(None under 10 votes listed.)

Combo—Vocal

Pied Pipers	293
Bobby True	89

Mills Brothers	86
Modernaires	73
Mel Tones	61
Ravens	51
Stork Sisters	48
Sab' The Sips & A Bop	5
Ink Spots	39
Do Marco Sisters	33
Andrews Sisters	19
Merry Macs	19
Town Criers	17
Golden Gate	16
Sentimentalists	14
Pastels	13
Deep River Boys	11
Charlatans	10
Crew Chiefs	10

(None under 10 votes listed.)

Male Singer—Not Band

Frank Sinatra	290
Frankie Laine	289
Billy Eckstine	271
Mel Torme	17
Billie Holiday	114
Bob Hope	100
Perry Como	77
Vic Damone	63
Dick Haymes	34
Bill Lawrence	27
Alan Dale	23
Johnny Desmond	15
Art Lund	12
Val Tira	11
Gordon MacRae	10
Tony Martin	10

(None under 10 votes listed.)

Girl Singer—Not Band

Sarah Vaughan	384
Doris Day	161
Foggy Lee	161
Connie Stevens	158
Anita O'Day	138
Ella Fitzgerald	116
Jo Stafford	107
Kay Starr	90
Billie Holiday	88
Helen O'Connell	49
Lesley Gore	48
Margaret Whiting	47
Helen Forrest	18
Lena Horne	17
Nellie Lutcher	17
Dinah Washington	15
Connie Haines	12

(None under 10 votes listed.)

King of Corn

Spike Jones	521
Guy Lombardo	253
Red Ingles	162
Sammy Kaye	38
Art Moon	36
Stan Kenton	36
Herbie Fields	35
Harry James	23
Red West	20
Spade Cooley	14
Skitch Henderson	13
Lawrence Welk	10

(None under 10 votes listed.)

Favorite Soloist

Dixie Gillespie	116
Charlie Ventura	112
Benny Goodman	104
Duke Ellington	86
Bill Harris	85
Carl Fischer	84
Charlie Parker	76
Harry James	51
Gene Krupa	45
Tommy Dorsey	35
Lionel Hampton	35
Johnny Hodges	30
Lester Young	28
Illinois Jacquet	26
Stan Kenton	24
Flip Phillips	21
George Wellington	20
Louis Armstrong	17
Nat Cole	17
Herbie Fields	17
Diddle Riddle	16
Jimmy Zito	16
Coleman Hawkins	15
Vanita Valli	15
Johnny Raymond	14
Carmes Cavallaro	13
Woody Herman	12
Art Tatum	12
Eddie Safranski	11
Kai Winding	11
Hal McIntyre	10
Lennie Tristano	10

(None under 10 votes listed.)

ALL-STAR BAND

Charlie Shavers	184
Howard McGhee	120
Ziggy Elman	92
Bobby Hackett	76
Chico Alvarez	73
Fate Navarro	73
Pete Candoli	65
Red Rodney	57
Red Rodger	54
Ernie Royal	51
Benny Bailey	41
Ray Nance	37
Al Killian	31
Ray Wetzel	29
Conte Candoli	28
Duke Garrett	28
Harold Baker	25
Clark Terry	16
Wild Bill Davison	15
Neal Hefti	15
Al Foreman	12
Frank La Porta	11
Shorty Rogers	11

(None under 10 votes listed.)

Trombone

Bill Harrel	565
Kai Winding	237
Lawrence Brown	133
I. J. Johnson	83
Milt Bernhart	43
Benny Green	36
Jack Teagarden	36
Vernie Whitney	30
Tyron Glenn	26
Earl Swope	22
Vernie Friley	21
Chico Alvarez	20
Edwin Pedersen	20
Tommy Turk	17
Wally Boswell	15
Harry Di Vito	14
Russ Sanjour	14
Juan Tisol	14
Dick Bellrose	13

(Modulate to Page 16)

DUGGIN' the DISCS with Tom

COMBO JAZZ

Jazz at the Philharmonic
Volume 8—"Perdido"

- ↓ ↓ ↓ Flip Phillips, tenor (side one)
- ↓ ↓ Howard McGhee, trumpet (side two)
- ↓ ↓ Illinois Jacquet, tenor (side three)
- ↓ ↓ Hank Jones, piano (side four)
- ↓ ↓ Bill Harris, trombone (side five)
- ↓ ↓ Harris & ensemble (side six)

As jazz impresario Norman Granz says in the album notes, this is by far the best series, technically speaking, of all the JATP albums. Balance and presence are remarkably good considering the difficulties of recording in Carnegie Hall where, incidentally, this was waxed in November, 1947.

It may be remembered that this column carried a review of the opening side of the album which was released by Mercury several weeks ago backed by an entirely unrelated Anne Vincent side. We still feel that this is a standout side and, as a result, were a little let down by the balance of the album which, in general, has many, many good moments but suffers from the occupational disease of overexhibitionism that, of necessity, must plague such on-the-

spot recording. Flip's playing on No. 1 is superb as itemized before.

McGhee gets an excellent start in his first expertly bopped chorus, falls down a little on the second, and then gets into a state of gradual deterioration with his groping and fumbling for the high ones on his last try.

Illinois does what he is paid to do at all his concert appearances and lamentably draws the most appreciative gasp from the audience when he hits a blatty pedal tone midway. Can you blame the guy for playing that way when that's what seems to appeal to the crowd most? Hank Jones, who makes up in musicianship what he has lacked in publicity, plays an interesting chorus without uncalled-for sound effects from down front.

But the biggest disappointment is Harris, who doesn't quite get with it though he does give it the old college try. The old habit of overemotionalizing and overphrasing detracts from a fairly fluent and very rhythmic solo effort. The final side continues with Harris' train while the others build up a none-too-effective riff. Then it's back to the Ellington melody with a brief tenor interplay between Flip and Illinois.

Those who were happy with previously recorded JATP albums will find this to be one of the best to date. And

almost any jazzman will find more wheat than chaff. (Mercury album, Volume 8).

Charlie Ventura

↓ ↓ I'm Forever Blowing Bubbles

↓ ↓ Baby, Baby All the Time

The "new sounds" propounded by tenorist Ventura and his great little jazz band are all but obliterated by faulty recording, and it will come as a particular disappointment to those who have heard the band do this in person.

In *Bubbles*, Charlie utilizes the bop vocal talents of Jackie Cain and Roy Kral on the first chorus, then jams the second in two-bar phrases along with trombonist Winding. The effect, on this side at least, lacks continuity because of the obvious inability of either soloist to get going when he has to relinquish the lead twice every eight bars.

Baby is sung more or less straight by Buddy Stewart with more split improvised choruses. Reproduction: terrible. (National 9057).

Morris Lane

↓ ↓ Sellout

↓ ↓ Summertime

Tenor man Lane, who is of the Hawkins school, gives his trumpet man a couple of choruses in *Sellout*, a bop blues bouncer but takes the whole chorus and a half of the slow *Summertime* in a breathy, would-be whimsical style. (Lenox L-503).

Stan Hasselgard

↓ ↓ Sweet and Hop Mop

↓ ↓ I'll Never Be the Same

It was a sad thing to hear of the death of this gifted young Swedish musician. His development over a period of the next few years in playing and hobnobbing with American musicians first hand doubtless would have proved to be as phenomenal as was his inherent inventiveness.

The man had taste, real musicianship, and the quality of staying away from the trite and obvious. *Mop*, a moderate bop, spots his clarity after the ensemble, some relaxed piano by Arnold Ross, who thinks as much of Erroll Garner as we

do, and Barney Kessel, guitar. *Same* has clarinet, guitar, vibes by Norvo, and brief piano. (Capitol 15302).

Louis Armstrong

↓ ↓ Please Stop Playing Those Blues,

↓ ↓ Boy

↓ ↓ Lovely Weather We're Having

Please, like most of the Armstrong-Teagarden wax that Victor has in the can, leans more to the vaudeville aspects of the combination. Louis sings while Jack fills in. Jack sings while Louis fills in.

It's all very amusing, but only a minimum of jazz gets through. And we still think that Louis should lose those straight ballads like *Weather* wherein he plays 16 and then sings 32 with about eight allotted to the Big Gate at the end. (Victor 20-2648).

Jack Dieval

↓ ↓ Blue'n Boogie

↓ ↓ Groovin' High

Both *Boogie* (which isn't boogie) and *High* are Gillespie boppers, and Dieval with his piano-vibes plus rhythm combination plays them lightly and politely and, in the process, shows off a very facile right hand. (Wax 109).

Leo Parker

↓ ↓ Senor Leo

↓ ↓ Chase'n the Lion

Senor is a slow blues that affects a sort of Afro-Cuban beat only without the necessary rhythm instruments. There's a 12-bar trumpet stint by Joe Newman, and the rest is Leo's sometimes lifelike, sometimes ponderous baritoning. Ditto the flip except that it's a blues boogie. (Savoy 935).

Charlie Parker

↓ ↓ Barbados

↓ ↓ Parker's Mood

The Bird's personnel on this date included Miles Davis, trumpet; Curley Russell, bass; Max Roach, drums, and an unnamed pianist. *Barbados* is Afro-Cuban in character with alto and trumpet solos plus the bop riff. The slow *Mood* belongs mostly to Parker, and he displays his usual great talent for making every chorus sound unlike any other he has played. (Savoy 936).

Giants of Jazz

↓ ↓ A Song Was Born (Parts 1 and 2)

↓ ↓ Muskral Ramble

↓ ↓ Stealin' Apples

↓ ↓ The Redskin Rhumba

↓ ↓ Daddy-O

It must be acknowledged that the supercolossal Hollywood epic of jazz, *A Song Is Born*, turned out to be a much better movie than most such musicals that come out of the film capital. With Benny, Louis, Mel Powell, Tommy Dorsey, and a host of other competitors like Don Lodice, the Page Cavanaugh, the Golden Gate quartet, and whatnot, there was bound to be something worthwhile going on in the picture and equally so in the album.

Symbol Key

↓ ↓ ↓ Tops

↓ ↓ ↓ Tasty

↓ ↓ Tepid

↓ ↓ Dull

which is a sometimes too accurate transcript of the film music and goings-on.

Song is the picture's big production number. The Golden Gates open it spiritual style, then all of a sudden it's a pop vocal by Jerry Sullivan who supplies the voice in the picture while Virginia Mayo made with the body. Louis takes it out with a beat. On the flip, Tommy's sweet tram is succeeded by Louis' trumpet, Barnet's alto, Benny, Mel, and a jam out.

Muskrat, with a Powell-Lodice-McGarity-Gus Bivona west coast-styled Dixieland band, is cleanly performed though unexciting. The *Apples* side wherein Benny bops both individually and collectively with Wardell Gray and Fats Navarro is the best side, though BG's solo excursions into that realm aren't very convincing. Both the tenor and trumpet caresses are fine, though Fats Waller would be puzzled by the bop riffer they superimposed on his old standard.

Daddy-O with the Cavanaughs and Miss Sullivan is a pleasant novelty vocal side. Barnet's full band side, *Redskin*, opens with Charlie's alto and keeps going as if there'll be nothing else on the side, though he finally gives it up to tram in the last half of the second. The last chorus is a collection of lackluster ensemble riffs from the late 30's. (Capitol album CC-106).

Kenny Clarke

↓ ↓ Tall Boy, Third Row

↓ ↓ Too Much Horn

Drummer Clarke's boppers number six, with alto, baritone, and trumpet plus rhythm. These sides were cut in Europe, Kenny being Dizzy's drummer at the time of last year's Continental trip, and he made these and subsequent of the Emanon sides with European men and whatever American boppers like bass man Al McKibbon and pianist Jack Dieval happened to be passing by at the moment.

Boy is blues pattern, up tempo bop with tasty block-chorded piano by Dieval and solos by alto, trumpet, and baritone. *Horn* comes on at a flash tempo, and if those are European cats, they get around on their horns pretty good. (Emanon 9600).

King Cole Trio

↓ ↓ Laguna Mood

↓ ↓ The Christmas Song

For a change, the King comes up with an instrumental and a rubato one at (Modulate to Page 14)

Christmas Greetings To All . . .

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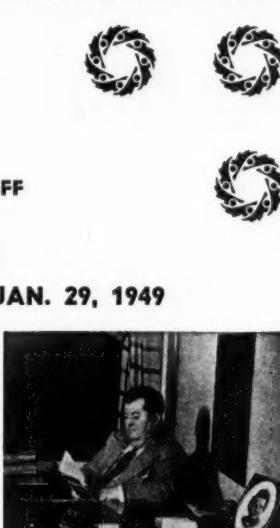
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(Jumped from Page 13)

that. It probably won't amount to much commercially with its somewhat abstract Debussy-like theme, but musicians will like both the King's writing and playing and the way guitar and bass are used to dart in and out between piano themes, now supporting, now augmenting.

Christmas is the hit record the trio made some time ago with a full orchestra string section backing them up. (Capitol 15201).

Sidney Bechet

Kansas City Man
Polka Dot Rag
Shake 'Em Up
Spreadin' Joy
Laura
I Had It, But It's All Gone Now
Just One of Those Things
Love for Sale

Album rating—J

Some time ago the *Beat* carried a story about young Bob Wilber who is this generation's Bechet, a fact that Sidney not only acknowledged but sought to further by personally tutoring the young man and his equally young and equally New Orleans-styled jazz band.

Half of these sides were made with Wilber's Wildcats, and the union is not only a happy one but an authentic one, for Sidney and the Wilber crew play together like a gang from the river boats. The idea of dueting a soprano sax and clarinet or two clarines won't appeal much to the more progressive among us, but lovers of the throaty N. O. hot jazz school will classify it with peaches and cream.

The other four sides are quartet accompanied, the other three being Lloyd Phillips, piano; Pops Foster, bass, and Arthur Herbert, drums. All in all, the two-beat-styled originals are more appealing and suitable than slow tunes like *Laura* and *Sale*, though Sidney does do a surprisingly good job with *Things*. If you are more of a Bechet fan than we admittedly are, you can boost the rating, for the sides are well-recorded and have enthusiastic performances. (Columbia album C-173).

BAND JAZZ

Blue Rhythm Band
J J Blue Rhythm Be-Bop
J J Blue Rhythm Jam

Van Alexander, whose abilities or at least reputation lies along more conventional lines, has handled MGM's assignment to produce a big band hot record in a most competent manner. The men he selected, both soloists and section men, are a musician as well as compatible group, viz: Charlie Shavers, Lucky Thompson, Stan Geitz, Chuck Peterson, Don Lamond, and a raft of others on vacation from better-known bands.

The *Be-Bop* side is well-enough played but affects a certain studio atmosphere that keeps it from quite coming off. *Jam*, however, which is more of a swing side, is a first-rate score (by Van) and has ditto solos by the reliable Shavers, the wonderful Thompson on tenor, and Jimmy Rowles on piano. MGM should have more of these under wraps. (MGM 10302).

Gene Krupa

J J How High the Moon
J J Tea for Two

The Krupa style of bop has a studied polish and refinement that may not be quite rowdy enough for the guy who got his education at Minton's. But for

those who trumpet the underratedness of the great Krupa band, it's tasty, it's interesting, and it swings fine. The opening muted brass chorus on *Moon* typifies the basis of this style we love so well, with its tight, beatful feeling.

Follows unison bop saxes, drums, a good trombone solo, good trumpet, fair tenor, and a closing ensemble that goes along. *Two* is all for Anita, and after a fairly straight first chorus, she demonstrates that marksmanlike ear of hers by singing one of those choruses that goes up and down in half-tone changes with nary a hesitant moment. Recording is a little shallow. And my record is cracked. (Columbia 38345).

DANCE

Dick Jurgens

J J Short and Sweet
J J You Brought a New Kind of Love to Me

Here are two good examples of the cozy style that makes Jurgens so palsy-walsy with ballroom owners from here to Sioux City. Jimmy Castle sings both sides. (Columbia 38335).

Damiron

J J Tropical Rhapsody
J J Listen to My Piano

A slow and an up tempo rhumba by pianist Damiron and his rhythm section who can get a good beat going particularly on faster Latin Americana like *Piano*. Two full sides of nothing but 88 plus rhythm, however, can get monotonous. (Seco 4114).

Paul Weston

J J Deep Purple
J J I Only Have Eyes for You

It perhaps may seem to be wasted effort to catalog reissues, but we can't help feeling that when two of the better sides of an artist or orchestra are coupled together for the first time, the item is worthy of comment. These are two of the Weston band's better sweet sides from previous albums. They are typically Weston and, therefore, typically unpretentious, flowing dance arrangements. (Capitol 15294).

Russ Case

J J Look for the Silver Lining
J J Tonight You Belong to Me

Case's big Victor house band sounds good and impressive on the pretty Kern tune, but so do most house bands. Billy Williams sings *Tonight*, but he must have winced at trying to time the high school set of lyrics that Billy Rose set to Lee David's waltz. (Victor 20-3132).

Vaughn Monroe

J J If I Steal a Kiss
J J What's Wrong with Me?

A pair of unoriginal tunes from the new *Kissing Bandit* picture. *Kiss* is a Latinish ballad sung by Vaughn, and *Wrong* is a bounce tune also with Vaughn and supplemented by a recitation from the Moon Maids. (Victor 20-3204).

Jack Fina

J Siesta
J Canadian Capers

Siesta is another tune from the *Ban-dit* pix with a Spanish speaking, Latin vocalizing Charles Martin. *Capers* is a moderately tempoed novelty boogie, with Fina playing rapidly and accu-

rately in the *Bumble-Boogie* style of eight-to-the-bar Freddy Martin. (MGM 10289).

VOCAL

John Laurenz

J Morning Glory Road
J The Mountaineer and the Jabberwock
J Red Roses for a Blue Lady
J Somebody's Lyin'

Admittedly we haven't become Laurenz fans yet, but even so they certainly handed him an undeserved collection of garbage in the selection of these four alleged tunes. And if this is a trend, it's toward novelty tunes for the former balladeer because there's not a sweet tune among them.

Glory is as weak as its background. *Jabberwock* may be amusing to kids with its account of the seven-headed bird. *Roses* is insipid, and *Lyin'* has shuffle rhythm, a flutter-tonguing trumpet, and little else. (Mercury 5202, 5201).

George M. Cohan Jr.

Give My Regards to Broadway
Forty-Five Minutes from Broadway
You're a Grand Old Flag
Mary's a Grand Old Name
Over There
So Long, Mary
Yankee Doodle Boy
Little Nelly Kelly
Harrigan

Album rating—J

The son of Mr. Show Business, George Jr., sings nine of the flag-wavers that his famous father wrote and popularized. Whether he sounds like George M. Sr., is something you'll have to ask your father about, but he does sing a vaudeville style and no doubt will cause your elders or those interested to brush a nostalgic tear aside in memory of the good old days. (Victor album P-227).

Slim Gaillard Trio

J A Ghost of a Chance
J Down by the Station

Slim and his boys are awfully funny when viewed through a bottle of Bud where you can watch their antics as well as listen, but the identical material can fall awfully flat through a phone speaker. Slim's vocal on *Ghost* is little short of maudlin, and the *Station* novelty is strictly and only for kiddies. (MGM 10309).

Julia Lee and Her Boy Friends

J J Christmas Spirits
J J Charmaine
J J Cold Hearted Daddy
J J Living Back Street for You

Julia's multifarious boy friends never seem to collaborate on more than a single side without changing personnel, though you usually can find Baby Lovett on drums and Jack Marshall on guitar as more or less steadies while Benny Carter, Vic Dickenson, Dave Cavanaugh, and Red Norvo show up here and there.

Christmas is a blues with a tasty Dickensian trombone between choruses. *Charmaine*, the only instrumental, is a quartet side, but whereas Julia has a nice airy Basie-like piano style, she doesn't have enough to carry a full side with only guitar interruptions for relief. *Daddy* is another blues with Red Loring's somewhat Bixian horn adding

considerably to the side, as does the Norvo noodling behind Julia.

Back Street, the old sob song, is okay if you like that sort of material. As usual, Julia's backing is apt, and her intimate style of blues is enhanced by it and the fine recording on all sides. (Capitol 15203, 15300).

Jo Stafford

J J J Ave Maria
J J J Smilin' Through

Schubert's *Ave Maria* has been sung by bigger, more schooled voices but seldom more sympathetically and sincerely than Miss Stafford does it, with a superb Weston backing. *Smilin'* gets equally lovely treatment. This girl improves by the year. Her versatility is astounding. (Capitol 15291).

Billy Eckstine

J J Say It Isn't So
J J Without a Song

Billy does the Berlin tune, *Say It*, with assurance and feeling, but either he or the recording engineers got careless with the opening bars of *Song*. The overtones in his voice are more froggy than sensuous. The organlike band background has some delectable changes, however, and it should have been a more desirable side. (National 9061).

Joe Alexander

J J So Long Darling

J J I Never Had a Chance

The blues singing Alexander on *Darling* is so completely different from the ballad singer of the same name on *Chance* as to make you recheck the label. *Darling* is considerably enriched by a thrilling Benny Carter alto chorus that is perfect. (Capitol 15274).

Helen Forrest

J J For Heaven's Sake
J J Down the Stairs, Out the Door

Helen appears to have abandoned some of the exaggerated style changes that were detracting from her inherent good taste some months ago. Her singing on *Sake* is sweet, feelingful, and sincere. The light bouncer, *Stairs*, is well sung, too, but ballads are her forte. (MGM 10312).

Sarah Vaughan

J J Mean to Me
J J What More Can a Woman Do?

With a personnel that includes Dizzy, Bird, Flip, and Max Roach to back up Sarah, you'd naturally expect a lot, but both sides are disappointing. For one thing they're poorly recorded, Sarah sounding at times as if she's singing through a barrel.

Mean, at a moderate tempo, has only fair tenor and trumpet in the second chorus, though Sarah's phrased melody line fits the pattern of the band's ascending chord changes at the end is nice. The draggy *Woman* is entirely

vocal save for eight of tenor. (Lenox L-500).

CONCERT

Spike Jones

J J Happy New Year
J All I Want for Christmas

Spike strikes out with *New Year*, which speaks of resolutions in a not very funny manner and *Christmas*, the story of the little boy minus his two front teeth, which is practically yak-less. (Victor 20-3177).

Franklyn MacCormack

J J Wby I Love You

You'd either think this album is the most gosh awful collection of mush that ever was or it will make big, glistening tears well up in your eyes from the sheer beauty of it all. MacCormack, of course, is a reader of sentimental poetry, and here he so does to the accompaniment of a soft organ. (MGM album 33).

Kate Smith

J J Johnny Appleseed

Kate, a cast of radio characters, and Jack Miller's orchestra, collaborate to tell the story of *Johnny Appleseed*, and, according to my daughter, do a reasonably good job with the narrative. (MGM album 34-A).

Cummins Canada Date

Chatham, Ontario—Bernie Cummins' work provided a sweet styled "tired businessman's beat" at the Pyronon ballroom here recently, playing its first Canadian date.

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Salt Lake City Jockey Gives JATP Assist

Salt Lake City—With invaluable assistance from local disc jockey Al (Jazzbo) Collins, Norman Granz' *Jazz at the Philharmonic* came to town. Show time at the South Hi auditorium was 9 p.m., and by 8:30 p.m. the house was sold out. The city was about to accept, for the first time, with overwhelming enthusiasm, some jazz greats of the land.

Show opener was *How High the Moon*, with all the boys blowing great, especially Tommy Turk on trombone. Next was Howard McGhee's trumpet on *I Can't Get Started*. Special mention should be given here for the rhythm section—J. C. Heard, drums; Al Haig, piano, and Tommy Potter, bass—played some wonderful chord progressions and breaks.

Dance to Hawk

After intermission, Coleman Hawkins came on with *Sophisticated Lady* and *Body and Soul*. He had some of the audience dancing in the aisles.

Everybody was onstage again for the windup, with Flip Phillips sending the more frantic into the aisles again. However, the insistent cheering through each number made it difficult for those who

Jazzbo And JATP Give SLC Kicks



Salt Lake City—According to disc jockey Al (Jazzbo) Collins, who helped promote it, the JATP concert there recently was the Utah town's first JAZZ concert, and "a start." Showing one of the reasons why the audience got their kicks is tenor star Flip Phillips, right, above. From the left are Collins, altoist Charlie Parker, and singer Kenny (Pancho) Hagood.

wanted to hear the numbers played by the top bop men.

Dr. Lowell Durham, music critic for the Salt Lake Tribune, wrote, "The troop must be complimented, in addition to its virtuosity, upon its honesty. The men believe in jazz. They play like it, and act like it—which is more than can be said of a lot of pseudo-legitimate concert 'artists' who try to be

both longhair and popular and turn out to be neither grist nor chaff."

Plans Second Concert

Collins is planning another concert January 15, using single units such as Louis Jordan's.

Columbia pictures start shooting here today on its short subject *Spin That Disc*, featuring Collins, Al Jarvis, and Bill Anson. Pic to be taken while the jocks are at work.

Jimmy Zito, Jimmie Grier, and Cab Calloway playing at various times in the Coconut Grove. Sherman Williams at the Dixieland, Ed Stoker trio holding forth at the Ski-Inn, Bill Floor entertaining for the Continental, and Vick Masters out at the El Gaucho.

—Billy Reese

Elliot Adds Second Piano, French Horn

New York—Elliot Lawrence has added a second pianist, Bob Karsh, to his orchestra to play while the maestro wields the baton and, now and then, to do featured duets with him.

Lawrence also added Joe Delaquilla, former French horn player with the Washington, D. C., National symphony orchestra, and has re-engaged Johnny Dee for his first trumpet chair.

Dee left Lawrence last summer to manage his father's Atlantic City, N. J., hotel. On a recent visit, Stan Kenton found Dee behind the desk of the inn, berated him for deserting the music business and left. Dee grabbed the phone and called Lawrence for his old job.

Why not save \$1.50 of the money you spend for single copies of *Down Beat* and subscribe for a year at only \$5 for 26 issues?

SWINGIN' THE GOLDEN GATE

Bay Area Turns Away 800 At JATP Concerts

By RALPH J. GLEASON

San Francisco—Norman Granz says he's trying to build his *Jazz at the Philharmonic* unit so that customers won't come to hear individuals but will line up at the box office because they know that JATP means fine music. Whatever their reasons, the citizens of the Bay area certainly knocked one another down to get in at the two concerts JATP gave here in November—November 23 in Oakland, November 24 in San Francisco.

The Oakland Auditorium theater rocked to the shouts and screams of 2,100 customers (they turned 300 away).

The following night, 3,500 jammed the Opera House in San Francisco to give it the liveliest night it's ever had. JATP outdrew both the King Cole and the Duke Ellington concerts early last year as well as the Stan Kenton concert last fall and turned away more than 500.

A good deal of the credit must go to a solid job of promotion by Tony Valerio. By the time Valerio got through, he had JATP concerts on 12 stations in this area, ads for five weeks on the air and in the papers, and disc jockey promotion galore.

They were not only the best promoted concerts ever held in this area, but, despite the usual mike and spotlite horrors, the most successful from the audience standpoint.

Turk Gets Hand

Aside from Charlie Parker, the biggest audience hand was for Tommy Turk, the young trombonist of the unit who was making his first appearance in these parts.

Gross for the two nights was \$11,000.

* * *

November was a pretty good month for music. Red Callender came to town, and the Say When snagged Erroll Garner for two weeks starting November 17. And on November, spot added the Slim Gaillard trio, with Tiny Brown back on bass. The spot has been absolutely jammed and so has Dutch Neiman's other club, Ciro's, with the Mary Kaye trio.

Garner, playing here for the first time in several years, sounded wonderful.

BAY AREA FOG—MCA has a deal

cooking to bring Benny Goodman's big band up here for a hotel date after around first of the year, which should be very interesting. . . . Roy Eldridge opened November 24 for three weeks at the Zanzibar in Sacramento. . . . Frances Langford, ill, had to cancel her Kona club engagement . . . spot is temporarily closed. . . . Frances Lynn, who caused lots of comment with her singing around here during the past two years, left for New York to join Charlie Barnet's new band.

Set at Combo Club

Joyce Bryant and the Sepenaires set to open the Combo club the first week in December. . . . MCA signed Danny Bernard trio and Gloria. . . . Freddie Yguerra out of the Lu Watters' band, though Johnny Wittner stays on. Unit currently working without drums. . . . Bob Crosby played the California university homecoming dance at Berkeley.

. . . T-Bone Walker (under the aegis of Tommy Kahn's new booking group) played several one-niters in this area late in November. . . . Jack McVea back in town after a successful Salt Lake City-Seattle tour and set to open at the New Orleans Swing club. . . . Kid Ory held over another two weeks at the Venus club and Third street with a possibility that the Ory-Nathan venture will shift to another spot with Jack Sheedy, Seattle Dixieland trombonist, possibly bringing in a Dixie band later.

Mills Next to Laine

Mills Brothers' two weeks at the Fairmont broke everybody's record but Frankie Laine's. . . . Possibility that the Eastman trio may do a pix down South. . . . Kenny Burt trio now at the Normandie. . . . Musi-Kats (Bill Smith, bass; Jimmy Carr, guitar, and Johnny Bosic, accordion) at the Clayton club, Sacramento. . . . Chinky Naditz is dickerling with Eddie South and Kay Starr for later dates at his new club.

Jimmy James Returns To Radio Studio Post

Cincinnati—Jimmy James, who in recent years has fronted his own band on a coast-to-coast tour, gave up, and returned to his first love, WLW, as music conductor, replacing Jimmy Wilbur, who again becomes a staff musician.

Wilbur will double with a band at the Netherland Plaza hotel, where he will replace Basil Fomeen. Although the Fomeen band was to have a long run, it was evident the change was made hurriedly because of bad business.

—Bud Ebel

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Two Scrambles Appear In Poll

(Jumped from Page 12)

Trummie Young	13
Eddie Bert	11
Lou McGarity	11
George Brunis	10
(None under 10 votes listed.)	

Alto Sax

Johnny Hedges	436
Charlie Parker	364
Willie Smith	280
Gene Weidler	117
Art Pepper	76
Boots Muscalli	41
Charlie Kennedy	36
Johnny Board	30
Sol DeLoge	22
Lee Konitz	20
Sonny Stitt	20
Walt Weidler	16
Ben Fussell	15
George Kenyon	12
Sonny Criss	12
Benny Carter	10
(None under 10 votes listed.)	

Tenor Sax

Flip Phillips	331
Bob Cooper	102
Vito Musso	92
Ben Webster	72
Stan Getz	65
Al Sears	65
Wardell Gray	59
Don Byas	56
Babe Russin	49
Ted Nash	49
Lester Young	39
Allen Eager	36
Bud Freeman	22
Coleman Hawkins	20
Dexter Gordon	19
Bob Ranger	19
Buddy Collette	19
Boots Muscalli	18
Bill Williams	18
Corky Corcoran	15
Eddie Gerlic	15
Frankie Maine	13
George Auld	11
Lucky Thompson	10
(None under 10 votes listed.)	

Baritone Sax

Serge Chaloff	492
Harry Carney	395
Leo Parker	100
Bob Gloga	94
Ernie Caceres	91
Bob Kynard	33
Deane Kinsaid	23
Johnny Dee	20
Bob Pollard	19
Cecil Payne	18
Butch Stone	18
Aaron Maxwell	17
Danny Banks	17
Bob Dawes	16
(None under 10 votes listed.)	

Clarinet

Buddy De Franco	630
Jimmy Hamilton	183
Barney Bigard	108
Stan Getz	98
Gene Krupa	96
Peanuts Hucko	85
Pee Wee Russell	82
Johnny Mince	73
John Entwistle	64
Jerry Yelverton	56
John La Porta	54
Abe Most	49
Hank D'Amico	49
Billy Ainsworth	49
Ernie Caceres	44
Irving Fazola	44
(None under 10 votes listed.)	

Piano

Mal Powell	179
Carl Fischer	111
Dodo Marmarosa	82
Teddy Wilson	73
Art Tatum	64
Lennie Tristano	56
Lou Stein	54
Ralph Burns	49
Johnny Guarneri	49
Lou Levy	44
Al Haig	44
Erroll Garner	41
Jimmy Rowles	38
Teddy Napoleon	27
Johnnie Starnes	25
George Washington	25
Tadd Dameron	19
Thelonious Monk	18
Bad Powell	18
Paul Smith	18
Earl Hines	16
Tommy Todd	16
Hank Jones	15
Arnold Ross	15
Lenny Lovit	13
Andre Previn	13
Ralph Sutton	13
Milt Buckner	11
George Shearing	11
Luther Henderson	10
(None under 10 votes listed.)	

Drums

Shelly Manne	333
Don Lamond	216
Max Roach	149
Sonny Greco	128
Dave Tough	63
Irv Kluger	54
Louis Bellson	51
Henry Green	38
Joe Jones	36
St. Louis	31
Dick Shahan	29
Ed Shaughnessy	19
Roy Harte	17
J. C. Heard	17
Charles Perry	17
George Wetling	16
Cozy Cole	14
Tiny Kahn	14
Zutty Singleton	14
Alvin Stoller	14
Barrett Deems	11
Nick Faurot	10
Paul Kashian	10
Earl Walker	10
(None under 10 votes listed.)	

Bass

Eddie Safraski	534
Chubby Jackson	261
Oscar Pettiford	83
Ray Brown	53
Whitey Strangs	41
Artie Shapiro	25

Singing Paysons Tab The Poll



Chicago—Down Beat offices here, which rarely approach the frantic and fabulous state of their New York counterpart, gain some glamour when the yearly all-star band poll rolls around, and the Payson trio pitches in to count ballots. Gals, who have recorded for Rondo and appeared on the Arthur Godfrey talent search show, have handled the ballots for three years now. They are, left to right, Margee, Lorraine, and Jane.

Guitar

Billy Bauer	185
Laurindo Almeida	159
Barney Kessel	123
Irving Ashby	108
Oscar Moore	108
Fred Rizzi	103
Django Reinhardt	71
Chuck Wayne	71
Bill De Arango	68
Mundell Lowe	55
Tal Farlow	55
Allan Reuss	52
Billy Suyker	49
Al Hendrickson	49
Remo Palmieri	48
Johnny Gray	47
Freddie Greene	47
Jimmy Rosay	47
Jack Hotop	40
(None under 10 votes listed.)	

Arranger

Pete Rugolo	366
Ralph Burns	366
Billy Strayhorn	333
Sy Oliver	133
Eddie Sauter	112
Tadd Dameron	63
(None under 10 votes listed.)	

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Cugie To Take First Latin America Tour

Hollywood—Xavier Cugie, with a cast of 22, will take off February 12 for an eight-month tour covering 10 South American countries.

Deal was set when Ramon De Legorburu, personal envoy of Venezuela's president Romulo Gallegos, flew into Hollywood and with consul Gilberto Capriles signed Cugie for the trek.

According to the pact, the troupe will do radio, concert, night clubs, and personal appearances. It also is believed that Cugie will cut a picture while in Argentina.

Although he's been tabbed "the King of Latin American music," this will be Cugie's first tour of any South American country.

New Tune Firm To Skirt Tele Curbs

Hollywood—Jerry Fairbanks and Nat Winecoff have formed a new music publishing company, Fairbanks Music, aimed especially at the needs of television in an effort to skirt restrictions currently placed on music by ASCAP, BMI, and the AFM.

Firm's function will be to obtain tunes for both live and filmed tele shows. Reason given by Fairbanks for the need of such an organization was that, at present, tunes are licensed for only 30 days and that in the case of films, this is impractical.

Similarly, in the case of live shows screened in the east and later filmed for showing elsewhere, the AFM rules that the film life be limited to 30 days.

Orange, Texas—The Plaza quintet, fronted by Lloyd F. Stafford, suffered an \$8,000 loss of library and instruments when the 81 club here burned down recently.

The combo was slated to open, with new instruments and a revised library, at the Busters club in Louisiana, just over the Texas state line, on December 9.

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Harpa, Harris, Fla., Hawkin, Hayes, 1/2, Herbel, Herman, Fl., Hisey, Holmes, Hutton, James, Kent, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 15

Where The Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp.; Joe Glaser, 745 Fifth Ave., NYC; FB—Frederick Bros., 75 E. Wacker Dr., Chicago; MG—Moe Gale, 49 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; McC—McConkey Music Corp., 1619 Broadway, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; RMA—Reg Marshall Agency, 6571 Sunset Blvd., Hwd.

Adrian, Mel (Pendulum) Massillon, O., ne Argus (Romoland) NYC, In 12/23, b Arnes, Desi (Orpheum) Omaha, 1/14-26, t; (Riverside) Milwaukee, 1/22-2/2, t

Buck, Will (Casa Loma) St. Louis, 12/17-23, b Barnet, Charlie (Carnival) NYC, Out 12/16, b Bardo, Bill (Studio) Wichita, ne Barron, Blue (Biltmore) NYC, 12/14-1/10, h Basie, Count (Click) Philadelphia, Out 12/19, r; (Apollo) NYC, 12/31-1/6, t; (Howard) Washington, 1/7-18, t; (Royal) Baltimore, 1/14-20, t Beckner, Denny (Rocket Club) Ft. Worth, Out 12/29, nc Benedict, Gardner (New Yorker) NYC, h Benke, Tex (Palladium) Hwd., 12/21-1/30, b Berkley, Bob (Claridge) Memphis, In 12/17, h Bishop, Billy (Muehlebach) Kansas City, Out 12/26, h Blue, Bobby (Crystal Inn) Bakersfield, Calif., ne Bolton, Vaughn (N.C.O.) Fort Riley, Kans., Out 12/31 Bothie, Russ (Lions-Milford) Chicago, b Brandwein, Nat (Beverly) New Orleans, Out 1/5, ee Brennan, Morrey (Henry Grady) Atlanta, b Brown, Les (On Tour) MCA Busse, Henry (On Tour) WM Byers, Verne (Lakewood) Denver, Out 1/13, ee; (Rainbow) Denver, 1/14-5/15, b

Calloway, Cab (Tiajuana) Cleveland, Out 12/19, nc; (Cleek) Philadelphia, 12/20-1/2, r Copley, Pupi (Saxony) Miami Beach, In 1/7, h Carle, Frankie (Pennsylvania) NYC, 12/27-2/6, h Clancy, Lou (Shady Nook) Selma, Ala., ne Claridge, Gay (On Tour) GAC Clarke, Buddy (Mt. Royal) Montreal, h Clinton, Larry (On Tour) GAC Coleman, Emil (Waldorf-Astoria) NYC, 12/16-3/30, b Comfort, Earl (Ritz-Carlton) NYC, h Conn, Irving (Savoy Plaza) NYC, h Courtney, Del (Edgewater Beach) Chicago, Out 12/16, h Cummins, Bernie (Biamarek) Chicago, Out 12/16, h

Davis, Eddie (Larue) NYC, ne De Carlo, George (Sky Club) Chicago, ne Deuch, Emery (Ritz Carlton) NYC, h DiVito, Buddy (Martinique) Chicago, r Dildine, Dick (Thunderbird) Las Vegas, h Dolen, Bernie (Larue) NYC, nc Donahue, Sam (On Tour) GAC Dorsey, Jimmy (Desler-Wallie) Columbus, O., 1/3-30, h Dorsey, Tommy (Strand) NYC, 12/24-1/13, t Drake, Charles (Oaks) Winona, Minn., ne Duchin, Eddy (Waldorf-Astoria) NYC, h Dunham, Sonny (Roseland) NYC, In 12/23, b

E Eberle, Ray (Luigi's) Syracuse, N. Y., 12/16-1/2, nc; (Roseland) NYC, 12/20-3/2, b Ellington, Duke (Apollo) NYC, 12/24-30, t; (Empire) L.A., 2/1-21, r; (Million Dollar) L.A., 2/2-28, t; (Blue Note) Chicago, 3/14-27, nc Ennio's (Ambassador) NYC, h Everett, Jack (Rainbow) Denver, 12/31-1/13, b

F Featherstone, Jimmy (Melody Mill) Chicago, In 12/15, b Ferguson, Danny (Washington-Youree) Shreveport, La., Out 1/1, h Fina, Jack (Peabody) Memphis, h Fitzpatrick, Eddie (St. Francis) San Francisco, h Foster, Chuck (Plantation) Houston, 12/13-23, nc Potine, Larry (Arcadia) NYC, b

G Garber, Jim (Baltimore) L.A., b Gasparie, Dick (Monte Carlo) NYC, ne Gillespie, Dizzy (On Tour) MG Gray, Chauncey (El Morocco) NYC, ne Gregg, Wayne (Lake Club) Springfield, Ill., Out 1/4, ne; (Cass Loma) St. Louis, 1/7-20, b

H Hampton, Lionel (Apollo) NYC, Out 12/16, t; (State) Hartford, Conn., 12/17-20, t; (Wisconsin) Milwaukee, 12/24-30, t Hause, Daryl (Carnival) Minneapolis, Out 1/7, nc Harris, Ken (Jung) New Orleans, h Harrison, Cass (Larry Ford's) Tampa, Fla., ne Haynes, Erskine (On Tour) MG Hayes, Sherman (Blackhawk) Chicago, Out 1/8, r Haynes, Eric (Colgate Aud.) Jersey City, Out 6/27, h Henderson, Skitch (Sherman) Chicago, Out 12/16, h; (Capitol) NYC, In 12/23, t Herbeck, Ray (On Tour) ABC Herman, Woody (Empire) L.A., Out 1/3, h Hisey, Buddy (Commodore Perry) Toledo, Out 1/2, h Holmes, Alan (Astor) NYC, h Hudson, Dean (Jefferson) Richmond, Va., h Hutton, Inc Ray (Last Frontier) Las Vegas, 12/31-1/27, h

J Jahn, Al (Dragon Grill) Corpus Christi, In 12/20, b James, Harry (Palladium) Hwd., Out 12/20, b Jurgens, Dick (Clarendon) Berkeley, Calif., Out 1/30, h

K Karr, Wayne (Lakeside) Decatur, Ill., 12/14-2/2, nc Kaye, Sammy (RKO) Columbus, O., 1/3-5, t; (Albee) Cincinnati, 1/6-12, t; (Copacabana) Miami Beach, In 1/21, nc Kaye, Syd (Track) Brooklyn, ne Kent, Peter (New Yorker) NYC, h Kenton, Stan (Paramount) NYC, Out 12/21, t

Route Notice

Chicago—A number of listings have been dropped from the current band routes because no notice has been received that the engagement still continues. The *Beat* will list location dates in two consecutive issues only, unless a definite closing date is given, or monthly notice received that the closing date is still indefinite. This information should reach us at least two weeks before the date of the issue in which the listing is to appear.

King, Henry (Ansley) Atlanta, Ga., Out 12/18, h Kirk, Andy (On Tour) ABC Knight, Norval (Palace) San Francisco, h Krupa, Gene (On Tour) MCA

L Lanning, Joby (Sunset) Mt. Vernon, Ill., Out 1/1, ne LaSalle, Dick (Blackstone) Chicago, h Lawrence, Elliot (Roosevelt) New Orleans, 12/15-16, h

Leighton, Bob (Casino) Ft. Worth, b Lewis, Ted (Albee) Cincinnati, 12/23-29, t Lombardo, Guy (Roosevelt) NYC, h Lombardo, Victor (On Tour) GAC Long, Johnny (Kavakos) Washington, D.C., 1/3-8, nc

Lopez, Jack (Martinique) NYC, ne Luncford, Jimmie (On Tour) MG

M Martin, Freddy (Ambassador) L.A., Out 12/2, h Masters, Frankie (Stevens) Chicago, h McCreary, Howard (Dunes) Pinehurst, N. C.

McCune, Bill (Astor) NYC, h McIntyre, Hal (On Tour) WM McKinley, Ray (Meadowbrook) Cedar Grove, N. J., Out 1/2, b McVeigh, Jack (Swing Club) San Francisco, ne

Merman, Joe (Blackstone) Chicago, h Miller, Bob (Statler) Boston, h Millinder, Lucky (On Tour) MG Monte, Mark (St. Moritz) NYC, h Mooney, Art (On Tour) ABC Morales, Noro (China Doll) NYC, ne Morgan, Russ (On Tour) ABC

N Nagel, Freddy (Oh Henry) Willow Springs, Ill., b Niosi, Bert (Palais Royale) Toronto, b Noble, Leighton (Edgewater Beach) Chicago, 12/17-1/18, h

O Olsen, George (Claridge) Memphis, Out 12/16, h Overend, Al (Skyline) Billings, Mont., ne

P Pablo, Don (Mickey's) Detroit, Out 12/23, t

Pannill, Bill (Californian) Fresno, h Parikh, Charlie (LaConga) Berwyn, Md., ne

Pastor, Tony (State) Hartford, Conn., 12/31-1/2, t

Paxton, George (Capitol) NYC, Out 12/22, t

Peterson, Charlie (New Yorker) NYC, h Petty, Emile (Bellier) Kansas City, Out 12/30, h Phillips, Teddy (Trianon) Chicago, Out 12/24, b Powell, Teddy (La Boheme) Hollywood, Fla., In 12/25, t

R Ragin, Don (Rainbow) Denver, Out 12/16, b; (Tulsa) Tulsa, Okla., 12/26-1/1, nc

Raymond, Milt (Sheraton) St. Louis, h Reed, Tommy (Blue Moon) Wichita, 12/24-1/2, nc

Reichman, Joe (Balinese Room) Galveston, Out 1/4, nc

Rich, Buddy (Clique) NYC, Out 12/22, nc

Rogers, Eddie (Last Frontier) Las Vegas, Out 12/30, h

Rogers, Ralph (Tavern-on-the-Green) NYC, r

Ruth, Warney (Jefferson) St. Louis, Out 12/17, h; (Cleveland) Cleveland, 12/23-3/4, h Ryan, Tommy (Commodore) NYC, h

S Saccasas (Ciro's) Miami, 12/17-2/10, ne Sanders, Joe (On Tour) GAC

Saunders, Carl (Oriental) Chicago, t

Scotti, William (Ambassador) NYC, h Sereno, Eddie (CPO) Pearl Harbor, Oahu, T.H., nc Sherwood, Bobby (Tivoli) San Francisco, ne

Sokup, Charlie (Bill Green's) Pittsburgh, Out 12/16, t

Staupolis, Jack (On Tour) ABC

Stone, Eddie (Belmont-Plaza) NYC, h Strong, Benny (Chase) St. Louis, Out 12/23, h

Strong, Bob (On Tour) MCA

Stuart, Nick (Plantation) Houston, 12/17-1/2, nc

Sues, Leonard (Cal-Neva) Reno, ne

T Thornhill, Claude (On Tour) WM

Towne, George (Deshler-Wallie) Columbus, O., 12/13-1/2, h

Tucker, Orrin (Aragon) Chicago, Out 12/30, b

V Van, Garwood (Mapes) Reno, Out 12/27, h

W Weems, Ted (Aragon) Ocean Park, Calif., In 12/24, b

Welk, Lawrence (Schroeder) Milwaukee, Out 12/19, h; (Trianon) Chicago, 12/20-2/20, b

Wilbur, Jimmy (Netherland Plaza) Cincinnati, h

Wilde, Ran (Robert Driscoll) Corpus Christi, Out 12/26, h

Williams, Griff (On Tour) MCA

Williams, Paul (On Tour) MG Wilson, Dick (Coq Rouge) NYC, ne Wolever, Dick (Phillips) Hot Springs, Ark., r XYZ York, Frank (Le Directoire) NYC, ne Zarnow, Ralph (KCBC) Des Moines, Ia.

Combos

A Abbey Trio, Leon (Harry's) Chicago, el Allen, Barclay (Palmer House) Chicago, h Aristocrats (Danny's) Cincinnati, Out 1/1, nc Armstrong, Louis (Blue Note) Chicago, 12/6-10, nc Arvin Trio, Mel (Forest Park) St. Louis, Out 1/28, h

B Barbossa, Ricki (Bullring's) Chicago, el Blue Three (Hitching Post) Palm Springs, Calif., nc Bechet, Sidney (Jazz Ltd.) Chicago, ne Borr, Mischa (Waldorf-Astoria) NYC, h Burton Trio, Joe (Royal Room) Hwd., ne Butterfield, Billy (Nick's) NYC, nc

C Calvet Trio, Oscar (Coq Rouge) NYC, ne Carroll, Bob (Crossroads) Miles City, Mont., Out 1/15, nc Carter & Bowie (Cerutti's) NYC, ne Castrovilli, Al (Belmont Plaza) NYC, h Chitarristi, Flaminio (Village Vanguard) Las Vegas, Out 12/24, h

D Charles, Evan (Terrace) Lake City, Minn. Coco And Combo (Rameh) Chicago, el Cody-Deems-Schum (Crown Propeller) Chicago, el Cole Trio, King (Oriental) Chicago, Out 12/22, t; (Rajah) Reading, Pa., 12/30-1/2, t; (State) Hartford, Conn., 1/7-9, t Davis, Tiny (Blue Heaven) Chicago, el Davis, Tiny (Blue Angel) NYC, ne DeCarlo Sisters (El Morocco) Montreal, Out 12/19, t; (Havana-Madrid) NYC, In 1/28, nc

Dee Trio, Johnny (Oval Bar) Hoboken, N. J., Out 1/22, el DeRosa, River Boys (Strand) NYC, Out 12/23, t; (Norman) Toronto, 1/14-3/17, nc

Delta Rhythm Boys (Blue Angel) NYC, ne DeParis, Wilbur (Child's) NYC, r DeSalvo, Joe (Blasmatic) Chicago, h Do-Re-Mi Trio (Club 18) Philadelphia, Pa., ne Dunlap Sextet, Ray (Swanee's) Rochester, N. Y., ne Durso, Michael (Copacabana) NYC, nc

E Esposito, Nick (Rag Doll) Chicago, ne Evans, Doc (Taishin) Chicago, ne Ferrante & Teicher (Madison) NYC, el Fields, Herbie (On Tour) ABC Four Shades of Rhythm (Clover) Des Moines, nc Four Steps of Jive (Nob Hill) Chicago, el Four Tons of Rhythm (Sansones) St. Louis, Out 12/22, el Franks, Joe (Cairo) Chicago, el

G Glidden, Jerry (Congress) Chicago, h Golden Gate Quartet (Cafe Society) NYC, ne Gray, Thelma (Frolics) Minneapolis, Out 12/19, cl Guarneri, Johnny (Three Deuces) NYC, nc Harmonicats (Riverside) Milwaukee, 1/20-26, t Hardiman, Baggie (Click) Philadelphia, r Harold, Lou (Bal Tabarin) NYC, nc Hodges, Earl (Brevort) NYC, nc Humble, Eddie (Fireside Inn) Muncie, Ind.

H Hunt, Pee Wee (Town Casino) Buffalo, Out 12/19, ne; (Ciro's) Philadelphia, 12/20-26, t; (Hippodrome) Baltimore, 12/30-1/5, t; (Kavakos) Washington, D.C., 1/10-16, ne; (Falcon) Detroit, In 1/20, ne Hyams, Margie (Hofbrau) NYC, ne

I Ingle, Red (Village Barn) NYC, In 1/8, nc

J Jordan, Louis (Million Dollar) L.A., Out 12/31-1/10, t

K Kaminsky, Max (Jimmy Ryan's) NYC, ne Kamemeyer, Myron (Monticello) Ft. Collins, Colo., b Korn Kobbler (Harem) NYC, nc

L Lane, Johnny (Rupeneck's) Chicago, r Lester, Larry (Cafe Society) Chicago, h Lewis, Ann (Ann's Red Wagon) NYC, ne

M Martin, Dave (Cafe Society) NYC, nc McGuire, Betty (Fairview) Milan, Ill., 12/31-1/1, nc McFarland, Jimmy (Silhouette) Chicago, Out 12/26, nc Melo-Queens (Casablanca) Akron, el Merry Macs (Bill Green's) Pittsburgh, 12/17-31, nc Metronomes (Music Box) Minneapolis, el Miles Trio, Wilma (Gus Stevens) Biloxi, Miss.

Minn. Brothers (Casbah) L.A., Out 12/20, nc; (Lake Club) Springfield, Ill., 12/30-1/5, nc

N Moore, Miff (Bee Hive) Chicago, ne Mooney Quartet, Joe (Summerset House) Riverside, Calif., nc Moore's Three Blazers, Johnny (On Tour) WM

P Morgan, Loulou (Savannah) NYC, ne Music Makers (Evergreen Gardens) Colville, Ill., Out 12/23, nc

R Napoleon Trio, Teddy (Hickory Log) NYC, nc Nichols, Red (Hangover) L.A., nc

S Panchito (Versailles) NYC, ne Pecora, Santo (Treasure of Dreamland) New Orleans, ne Perkins, Bob (Rag Doll), Chicago, ne Plaza Quintet (Buster's) Orange, Tex.

T Ramirez, Ram (Maxime) Bronx, N. Y., ne Ranch, Harry (Jack Dempsey's) NYC, r Render, Charles (Pierre) NYC, h Ross, Dorothy (Bagatelle) NYC, ne Russell, Andy (El Rancho Vegas) Las Vegas, h Ryall, George (Barbizon Plaza) NYC, h

S Saunders, Nettie (Danny's) Cincinnati, ne Savo, Jimmy (Plaza) NYC, h Sawyer, Connie (Ruban Bleu) NYC, ne Shannon, Hugh (Perroquet) NYC, ne Smith, Gertrud (Strong's) Elmira, N.Y., nc Steele, Eddie (Cerutti's) NYC, ne Strain, Ralph (Sazarac) NYC, ne Sutton, Randolph (Condor's) NYC, nc

T Taylor, Norene (Little Casino) NYC, ne Taylor, Harry (Cafe Trouville) NYC, el Thaler, Jacques (Armando's) NYC, nc Thompson, Johnny (Penthouse) NYC, ne

W Walter, Cy (Drake) NYC, h Walzer, Oscar (Penthouse) NYC, ne Wilson, Garland (Little Casino) NYC, ne Winslow, Dick (Chat Noir) NYC, ne Winston, Ed (Winston's) NYC, nc Wynn, Nan (St. Regis) NYC, ne

Jordan Doesn't Like It, But He Plays, Anyhow

New Orleans—Louis Jordan played a concert here November 22 at the auditorium, but he didn't like it. The seating arrangement, which stuck all the colored patrons in the balcony while holding the main floor open only to the whites (who hardly showed up anyway), aroused his ire.

Just before the show, he said angrily, "If I'd known that Negroes would not be allowed to sit downstairs, I'd have canceled the show. I don't stand for that sort of thing, and I don't need the money. I'm going to play, but I won't like it."

Protest in Song

He then went out and registered a mild protest to his unsuspecting audience by starting off the concert with *It's a Low-Down Dirty Shame*.

The Mancuso brothers, who hopefully arranged 8,200 seats for the show, were somewhat disappointed at the 3,850 turnout, and they announced that their large concert promotions would be shelved until after Mardi Gras.

Video Arrives

Television comes to New Orleans Saturday (18) when station WDS-TV takes to video for 3½ hours each evening. Local musicians are holding their breath as the station's plans for live music are very much in the speculative stage.

Local union officials are interested in the situation and have had several conferences with station heads. Nothing official had been released at press time.

Newest sensation among the Dixieland set is "Bugling Sam" DeKemel, who can get as much out of his old bugle as many local trumpeters can get out of their horns, valves and all. He's been jamming along with Bonano and Fazola at the Sunday jamborees in the Parisian room.

—Nick Gagliano

Bop, Dixie Jazz, 'Names' Boosting Seattle Music Biz

Seattle—with the influx of traveling bands, combined with the success of both New Orleans and newer jazz, the music business in this territory is getting brighter. And local radio stations are doing their bit with two new programs featuring mostly music.

Norman Granz' *Jazz at the Philharmonic* invaded the Moore theater November 16. Creditable performances by Bird Parker, Tommy Turk, J. C. Heard, Flip Phillips, Sonny Criss, and Coleman Hawkins lead the parade of recent imported jazz names. Event was sponsored by local Mercury record dealers, and pulled a good crowd because of bangup publicity job by local promoters.

Liggins Booked

Joe Liggins, Roy Milton, and T-Bone Walker are all booked for dates at the Washington Educational and Social club. Liggins will be in January 10.

With the opening of autumn quarter, the University of Washington broke out with a rash of bands. Among the better combos are, the Chuck Melody trio, with Chuck Winslow, clarinet; Willie Dement, bass, and Bob Hale, piano. A combination of bass, trumpet, and accordion highlights the music of the Jim Gore trio, also at the university.

Ken Cloud's 10-piece is the best of the larger bands on the campus. The night we caught the outfit, well-known bop artist Freddie Greenwell was on tenor and played a fine solo on *Sweet Georgia Brown* for the few persons present who appreciated it. Cloud plays trombone and features standard numbers.

A remote every Friday night from the Club New Orleans, will add to the phenomenal success of the Rainy City jazz band.

—Chuck Mahaffey

Torme, Mel (Chase) St. Louis, Out 12/23, h; (Chicago) Chicago, 12/24-1/6, t; (Riverside) Milwaukee, 1/20-26, t; (River-ol), Toledo, 1/27-30, t

Tucker, Sophie (Latin Quarter) NYC, Out 1/5, nc

Tyrrell, Alice (Chat Noir) NYC, ne Vail, Vanita (Sorrento) Highland, Ind., nc

Walter, Cy (Drake) NYC, h

Walzer, Oscar (Penthouse) NYC, ne Wilson, Garland (Little Casino) NYC, ne Winslow, Dick (Chat Noir) NYC, ne Winston, Ed (Winston's) NYC, nc

Wynn, Nan (St. Regis) NYC, ne

Palmer Performs For Proms, Kappa Kids



Chicago—The Northwestern university band headed by tenor saxist Johnny Palmer includes Phil Korman and Les Crumpler, trumpets; Clayton Marks, trombone; Bob Tootelian, Bob Beadell, George Simms, and Lloyd

Scheid, saxes; Bob Fosbender, bass; Ron Roetter, piano, and Bruce Cutler, drums. One man not in the photo is Harry Hanover, trumpet. Palmer's band is discussed in the campus report in this issue.

Two Orks Ruling Wildcat Music Scene

By BILL BENNETT

Evanston, Ill.—In past seasons at Northwestern university, the names of Eddie Barrett, Dick Lewis, Eddie Salkowe, Bill Barber, and Jimmy McIntyre were prominent in campus big band dance and jazz circles. But this fall and winter two bands dominate in all the work on campus and in the surrounding territory. Today these two outfits are led by Johnny Palmer and Kenny Sod, both saxists and Northwestern music school students.

Their sidemen principally are music school majors, most are veterans, and several have worked off-seasons with name bands.

Palmer himself—a theory and composition major—is a product of the Leonard Keller and Al Kavelin groups. Sod is considered one of the best jazz tenors in and around Chicago. He comes from the Charlie Agnew, Shorty Sherock, Tiny Hill, and Jimmy Joy outfits.

First Time as Leader

Actually, this is Sod's first stint as a leader, having inherited his Shoreliners from pianist Barber who was graduated last spring but who still plays with the band. Barber had a full-sized crew, but Sod trimmed it to a five-sax-one-trumpet-three rhythm setup.

Meanwhile, Palmer has been carrying four brass, five saxes, and three rhythm.

Palmer's outfit, which began in the fall of 1946, is a high-powered, versatile crew, boasting a complete book of specials by four of the sidemen.

It also has several originals scored by J. J. Johnson, the trombonist with Illinois Jacquet. More than ordinary emphasis is placed on tasty big band jazz, and ballad scores smack heavily of Dunham and the modern stuff.

Palmer calls it something of a "commercial bop" band, still wonderful for dancing. He carries only one rhumba in the library.

Some of the more interesting tunes are standards arranged by Bob Beadell, a fine lead and solo altoist who led Ray Anthony's sax section last summer. Palmer also contributes scores along with Lloyd Crumpler, trumpet and vocalist, and Ron Roetter, pianist.

Jazz History Show

For his show-within-the-band, Palmer recently wrote a *Cavalcade of Jazz* routine. It's a 20-minute musical treatise on the history of jazz from New Orleans to bop.

For laughs, the band does selections from *Your Hale Parade* or "the tunes people can't stand." Once an evening pianist Roetter usually contributes his concert arrangement of *Ritual Fire Dance*.

Palmer's personnel lineup: George Simms (ex-Dunham), Bob Tootelian, Lloyd Schead, Beadell, and Palmer, saxes; Harry Hanover, Phil Korman, and Crumpler, trumpets; Clayton Marks, trombone; Bob Fosbender, bass; Bruce Cutler, drums, and Roetter, piano. Korman is the newest campus sensation on bop solos; Schead plays the jazz tenor.

Since 1946, the band has played at least two nights every week around Northwestern and other nearby colleges, at clubs and ballrooms, and for private affairs at the major Chicago hotels and country clubs. In fact, Palmer has been booked solidly the whole fall and hasn't an open date until the middle of next May.

During the regular school season, he's taken the outfit to Lawrence college; Indiana, Michigan, and Ohio State Teachers colleges; Loyola in Chicago, and Carthage college. Summers he's

appeared at the Dutch Mill, Delavan, Wis., and at ballrooms in Kenosha and Waukegan.

At Northwestern's annual homecoming dance in October, Palmer drew a record 2,300 paid admissions. Also the band twice has been featured this year on station WEAW's *Studio Spottite* show.

Two Top Soloists

In the Shoreliners group, Sod has two other great soloists in pianist Barber (ex-Alvino Rey) and Arvid Nelson, trumpet. Both are exceptional bop stylists; however, the band's biggest feature is its versatility and solid dance scores.

Barber and tenorman Bill Quiram (ex-Ted Lewis) have built a special library that's tasty and progressive.

Shoreliner personnel lineup: Boogie Rupert (ex-Frankie Masters), lead alto; Marshall Turkin, alto; Sod and Qairam, tenors; Ken Manley (ex-Agnew), baritone; Nelson, trumpet; Barber, piano; Reed Lawson, bass, and Joe Sperry (ex-Sherock, Jimmy Dale), drums. Ginny Patton is the band's vocalist.

Originally, Barber collected the group in 1946 and built a 14-piece crew that has played in nearly every big hotel and private club in town. Under Sod—who took the baton in September—the Shoreliners have shrunk in size and are concentrating on campus social organization affairs.

Kippe Ork Replaces

New York—Sonny Kippe and his orchestra replaced Hal Graham following his extended run at the Pelham Heath inn, uptown roadhouse. Kippe is in for an indefinite engagement.

New Saxist

Chicago—Baritone saxist Clark Gandy, formerly with Lawrence Welk, replaced Hal Bossert in the Jimmy Featherstone band. Bossert is now with Wayne Gregg.

Lynn Joins Spivak

New York—Ex-Tony Pastor and Shorty Sherock singer Tommy Lynn has taken over male vocal chores with Charlie Spivak's orchestra.

Duchow Ballroom

Neenah, Wis.—Lawrence Duchow, leader of the Red Raven orchestra, has opened his own ballroom, the Ravenna, near here.

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New Thornhill Ork 'Kills' Montrealers

Montreal, Ont.—Montreal's dancing public got an outstanding treat by the appearance of Claude Thornhill's new orchestra—full of fire and enthusiasm—for a one-nighter at the Chez Maurice Danceland. The band consists of five reeds, five brass, two French horns, three rhythm, plus Claude's vocal group, the Snowflakes, three boys and two girls, who made a tremendous hit with their familiar *There's a Small Hotel, I Don't Know Why*, and the more recent *Slow Boat to China*. The band played as if it were getting a bang out of its work, notably on such things as *Robbins' Nest*. Outstanding soloist appeared to be clarinet and alto man Danny Polo.

Frankie Laine, backed by Toronto's Bert Niosi and his orchestra, followed Thornhill into town.

Music loving Montrealers should thank Roy Cooper and his confreres for the fine job they are doing in bringing the best available name bands and vocal attractions.

The Marion Mercer trio, with Betty Joe Baker playing a welcome return to the Village at the Astor's Circus lounge.

Freddy Dawson's pianolouques and Phil Jobin's organ reveries at the Cavenish club... Ralph Dawe's fine trumpet and Stan Dawe's driving alto making brother Ray's band at the Palais D'Ore one of the finest in town. The Black, Brown, and Beige trio at the Venus grill.

Gus Belle-Isle's fine quartet featured at the Blue Sky cafe... "Bix" Belair's band, with Henry Scott vocalist, are drawing packed houses to the Roseland ballroom... Bubby Clarke at the Normandy roof featuring vocal find Pat O'Connor and Freddy Padgham's piano stylings... Composer-pianist Billy Munro and his trio holding forth at the Bal Tabarin.

—deacon

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—This column will be directed at those who have only an average "ear" when it comes to arranging. If you are one of the few blessed with absolute or even relatively perfect pitch, it will take you half the time it takes the ordinary arranger at your task, for you won't have to bother with too much theoretical work. But those with just average pitch should develop a well-trained ear through extensive training.

It is not a "must" to have a great ear for arranging, but we think we can help through a series of exercises and information beginning in this issue.

First, ear training can be applied immediately to your orchestration. What sounds good to the ear will sound good when played by the orchestra. Here's what to do as the first step in ear training—learn to recognize the characteristic sound of the intervals of the diatonic scale.

Here is what we mean—the perfect intervals (fourths, fifths, and octaves all have the characteristic sound of being hollow or empty). The thirds, and their inversions, sixths, all have the characteristic sound of pleasantness. The seconds, and their inversions, sevenths, all have the characteristic sound of harshness or dissonance.

As an exercise, keep playing all of

these intervals in different registers of the piano until their sound becomes firmly fixed in your ear. Then, if possible, have a friend play them for you and see if you can recognize the characteristic sound.

As yet, don't try to recognize the names of the intervals—just the characteristic sound. Now, as to applying it to your orchestration. If you want pleasant sounds, you use thirds and sixths; fourths, fifths, and octaves produce hollow or empty sounds, and seconds and sevenths produce dissonant sounds.

So, for example, if you're writing a la Kenton, you'd use seconds and sevenths.

We'll continue with ear training next time and try to work in more information on piled up chords.

Study other arrangers' scores. One page of score is worth 1,000 pages of text.

Send self-addressed stamped envelope to Sy Oliver and Dick Jacobs, 1619 Broadway, New York, 19, for personal reply.

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S.F.-Oakland Again

San Francisco—Paul Green, whose outfit, the Fourth Estaters, had Dizzy at his appearance at the Edgewater in September, has signed Gillespie for a return engagement here in January.

Band will play the Oakland auditorium January 8 and the following night will return to the Edgewater in San Francisco.

Green's group of promoters is another one of the up-and-coming outfits booking bands in this area recently. The Gillespie dance at the Edgewater was one of the better run and better publicized promotions in some time.

Looks as if the Bay area with Green's group will take some of the play from the various publicity-shy promoters who've been messing things up here recently.

—rgj

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